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# BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE  
PROFESSIONAL PHOTOGRAPHER

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FRANK V. CHAMBERS

::

JOHN BARTLETT

EDITORS



VOLUME XXXIV

JANUARY 2 TO JUNE 25, 1924

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# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

## THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

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### Our Appreciations

At this time of the year it is one of the most pleasant things in the world to receive kindly greetings, and it is really astonishing how the little messages, carried on greeting cards, bring peace and happiness to one's heart upon their receipt. Many novel features are incorporated in the good wishes to us, and we join in the happiness expressed to all our readers.

A cheerful card and silhouette has been sent to us from the "Whole Stearns Family," Rochester, Minn. The only thing missing in it, to make the picture complete, is Clarence's new Packard. James H. Brakebill, Knoxville, Tenn., sent greetings,

as did William H. Monahan, Hillsboro, N. H.; Mr. and Mrs. A. H. Diehl, Sewickley, Pa., and our good friend, Belle Johnson, Monroe City, Mo., sent some of her charming kitten pictures. We particularly commend the cards with the slogan: "Our Business is Looking Up" and "I'm Too Tired to Write."

Mrs. Mabel Cox Surdam remembered us from Schenectady, N. Y., and Hubert S. Foster, of A. M. Collins Manufacturing Co., greeted us with a novel folder. Other cards from William H. Salmon, Defender Photo Supply Co.; Mr. and Mrs. Paul True, Mr. and Mrs. Jos. D. Strickler.

"Higgy," or L. L. Higgason, Asheville, N. C., sent a dainty little photographic greeting showing a rare print of a cocktail. He merely says: "However, I wish you A Merry Christmas, etc." Couldn't be very merry, could we, without the cocktail?

Mr. and Mrs. John R. Snow, Mankato, Minn.; Mr. and Mrs. Richard Salzgeber and Mr. and Mrs. W. B. Hammer, of the Hammer Dry Plate Company; Mr. and Mrs. "Cliff" H. Ruffner, Rochester, N. Y.; Mr. and Mrs. Phil H. Kantro, Portage, Wis.; Mr. and Mrs. Joseph DiNunzio, Rochester, N. Y.; Mr. and Mrs. Floyd Vail, New York City; Mr. and Mrs. Will H. Towles, Washington, D. C.; Mr. and Mrs. Charles Aylett,



Toronto, Ontario, and good old "Nate" Corning and his charming wife, all sent their best wishes.

Mrs. Lelia D. McKee, of Pittsburgh, sent us a card with a charming little verse that certainly brought joy and gladness to us. Miss Georgia Oxley—that little Southern girl—certainly has good cheer, and the receipt of her card gave us as much delight as those wonderful yams she sent us some time ago. Our good friend, "Clint" Shafer, told us "Nothin' fancy about me—I'm handin' you the same old wish—Merry Christmas!" But the greatest expression in the bunch came from Mr. and Mrs. J. L. Buckley, Binghamton, N. Y. "Buck" added a postscript and said "Santa Brought us a Boy." That is a present worth having, isn't it?

Our old friend, "Bill" Ellis, sends us a quaint novelty inviting us to cheer, with a good-natured monk as a cheer leader. Nick Muray and Ben Pinchot sent us a view of looking at the sky-scrappers of New York through a sky-light window. More "Greetings" from E. G. "Hi Power" Perkins, Youngstown, Ohio; Mr. and Mrs. Joseph Schrader, Little Rock, Ark.; Mr. and Mrs. H. Frederic Hoefle, Rochester, N. Y.; The Falk's, New York Institute of Photography; Mrs. William H. Rau, Collingswood, N. J.; The Callier Enlarger, Brush, Colo.; our old friend, "Chaley" Kirschner, of the Gross Photo Supply Co.; L. Dudley Field, Defender Supply Co.; I. Buxbaum, Brooklyn, N. Y.; "Beaver" Brown, Beaver, Pa.; Ben V. Matthews, Winston-Salem, N. C.; "Billy" Etchison, Defender Photo Supply Company; *Camera Craft* and its staff; W. C. McCoy, Buffalo, N. Y.; Miss Sophie L. Lauffer, Brooklyn; Charles Henry Davis, Hoboken, N. J.; George Graham Halloway, Terre Haute, Ind.; Dr. Miles J. Breuer, Lincoln, Neb.; Mr. and Mrs. Fred Schmid of the C. P. Goerz American Optical Company; "Uncle Bill" Wilmerding, the genial Treasurer of The Camera Club, New York; Charles H. LaWall; Mr. and Mrs. John A. Erickson, Erie, Pa.; Mr. and Mrs. Spencer

B. Hord, Rochester, N. Y.; A. Taylor, Bausch and Lomb Optical Company; Charles L. Abel; Mr. and Mrs. A. C. Fetterhoff, Dayton, Pa.; W. D. Sell, Charleston, W. Va.; Eduard Blum's Art Shop, Chicago; "Tom" Riggles, of the House of Wiloughby; Ben R. Strauss, Kansas City, Mo.; The Fowler & Slater Company, Cleveland, Ohio; W. W. Kerst, of Geo. Murphy, Inc.; Mr. and Mrs. Ralph Henshaw; Mr. and Mrs. James Reedy, of Minneapolis; Mayme and Vera Gerhard Hawley; Mr. and Mrs. Howard D. Beach and Margaret; *Photo Era Magazine*; Mr. and Mrs. Dudley Hoyt, New York; Norman H. Taylor, New York.

John N. Teunisson, New Orleans, La., sent a dainty photograph of a Southern Mammy making homebrew, and "Al" Lloyd, Troy, N. Y., sent us a message that is "Short and sweet and hard to beat." Greetings came from J. T. Fenner, A. M. Collins Mfg. Co.; Mr. and Mrs. James William Scott, Baltimore, Md.; William A. Alcock, New York; Mr. and Mrs. S. R. Campbell, Jr., the Secretaries of the P. A. of A.; A. J. Olmsted, Smithsonian Institution, Washington, D. C.; Henry Hesse, Louisville, Ky.; Homer T. Harden, Kansas City, Mo.; George Bellar, Hammer Dry Plate Company; A. E. Hess, Johnstown, N. Y.; Jim Schriever, Scranton, Pa., was awfully proud and sent us a portrait of Grandpop Schriever with the two grand-kiddies, James and Marie, and Jim surely does look happy; F. C. Medick, Medick-Barrows Company, sent us a dainty little Christmas poem.

John Wesley Allison, New York, sent a beautiful example of his color work. Greetings from J. Ernest Mock, Rochester, N. Y.; The Natusch Studio, DeKalb, Ill.; C. Ferris Smith, Colville, Wash.; Ben Pedlow and J. H. Harriman united in combination greetings; John A. Tennant, of the *Photo Miniature*; D. D. Spellman, Detroit, Mich.; Russell T. Neville, Kewanee, Ill.; P. S. Pigué, Cardenas, Cuba, sent us a beautiful little water-color greeting; Howard N. Moore, formerly with the Colegrove Broth-

ers, Buffalo, writes a very cheerful letter in spite of the fact that he is not in full health but is recuperating in the Adirondacks.

Mr. and Mrs. H. G. Stokes, Cleveland, Ohio, sent us a dainty photographic greeting, bringing in Betty and Donald, those lively youngsters enjoying the Christmas cheer; and our good old friend "Pop" Core sent us a card with the following inscription, "May your wishes of your yesterdays come true on your tomorrows." More "Greetings" received from Mr. and Mrs. C. H. Claudy, Washington, D. C.; Frank R. Fraprie, Boston, Mass.; Dr. and Mrs. J. B. Pardoe; Schweig Studio, St. Louis; Mr. and Mrs. John E. Garabrant, New York; Mr. and Mrs. Charles D. Kaufmann, Chicago; Wootten-Moulten Studios, New Bern, N. C.; A. L. Bowersox, Dayton, Ohio, and Charles L. Lewis, of Toledo, Ohio, shows us a view of the doorway of the studio with Charley standing on the porch waving his greeting.

✱

## A Happy and Prosperous New Year to All

The BULLETIN OF PHOTOGRAPHY cordially wishes all its readers, advertisers and friends a Happy and Prosperous New Year. We enter the New Year with a feeling of thanks for the prosperity we enjoyed during 1923, and we look forward to an even greater measure of it in 1924, as the indications are all in favor of this happy condition of things continuing. And it is of that blessing that we wish our ever widening public to participate to the full. *Peace, prosperity, progress, may that be the universal lot!*

Photography in its services to humanity found a constantly widening field in 1923, and there can be no restrictions to its usefulness in the coming year. Primarily, appealing to the professional mind, the BULLETIN OF PHOTOGRAPHY is happy in the knowledge that more and more its messages of encouragement are penetrating into studios all over the world, and creating among them and

ourselves an ever strengthening bond of sympathy, which we feel will grow even firmer and stronger during 1924.

The BULLETIN OF PHOTOGRAPHY is and has been always optimistic. Like photography itself, it is here to stay and to do its part honorably and loyally in the work of the world, leaving things better than it found them, conscious of its duty to uphold the best interests of all concerned in our beloved art.

Now, animated by these sentiments, which we would like to utter by word of mouth to each one who reads these lines, we bid all to take heart and be of courage during 1924. For that it is to be a year of great material benefit to all admits of no doubt, and that it is susceptible of bringing the greatest possible spiritual peace and contentment to everyone is equally certain.

*So, in conclusion, friends, we wish all a Happy and Prosperous New Year!*

FRANK V. CHAMBERS,  
*Editor and Publisher.*

✱

## Editorial Notes

The fallacy that America is obliged to rely upon Europe for its technical help in the development of photography dies a hard death, and we perceive its recurrence with regret. It is astonishing to note how much the initiative in building up photography can be traced to native talent, and how much it is sustained by it. The war demonstrated America's scientific independence of the rest of the world, and if photographic talent still be imported, it is more from matter of convenience than of necessity. After all, the country is still much underpopulated, as the late Theodore Roosevelt pointed out, there is room for at least another 100,000,000 on Uncle Sam's broad land, so the taunt that we are "obliged" to import high class talent is in reality no taunt at all.

✱

We think we perceive the practiced hand of the "ad" man in two long articles about Faulding's, the Santa Barbara photographic



house, deservedly successful for its enterprise and industry, that have reached us. To say that we read these articles with pleasure understates the case. They delight us. The more this kind of thing gets into the newspapers, the better we like it. For it exalts the photographic business. Faulding's is the largest supply house in the City of Santa Barbara, and whether you be professional or amateur, you get everything you need there, you get anything and everything photographic done for you, and you learn all that you can be taught by expert and experienced aids. There are many houses of the type of Faulding's throughout the land: and we hope to hear more of them. It's all good for trade.

✱

The studio of A. E. Roth, the Plymouth (Indiana) photographer is being remodeled in accordance with the latest available ideas, the plan of the model studio of the Eastman School of Photography being followed. There is an artistic arch and a fireplace, the background effect of a first-class home being given for pictures. Mr. Roth evidently aims to combine both beauty and utility in his studio, a combination capable of having an attractive effect upon the public, who, after all, is the final court of appeal in matters of taste. But there is always a prompt response on the part of people when the photographer sets out to make special efforts to impart extra beauty and attractiveness to his studio. Enterprise always pays, the lack of it spells stagnation.

✱

Denison, Iowa, boasts a studio, proportionately not unlike the Capitoline Museum in Rome, "perhaps the most interesting portrait gallery in the world." The exterior of the building suggests the Italian Renaissance with a touch of French architecture combined. A very elaborate account of the studio appears in the *Denison Bulletin* which pays an obviously well deserved tribute to Will Ferguson, a young photographer who went to that city in 1901

equipped only with ambition and enthusiasm, and now does one of the largest businesses in the State. The reading of the description gives us peculiar pleasure. It bears out what the BULLETIN OF PHOTOGRAPHY exists for, namely, the encouragement of earnest photographic work, which always assured success. Congratulations to Mr. Ferguson.

✱

Half a million dollars is to be spent by New York City in photographing the streets, squares, landmarks, public and private, of the great place, and the work will occupy about two years. The collection, it is expected, will be completed by 1926, a year which marks the 300th anniversary of the founding of the city. The reports that reach us do not specify so but we presume that aero-photography will be included. It is not generally known that there are fifty islands included within the municipal limits of New York City, which by reason of its waterways has not inaptly been compared with Venice. The work will be undertaken by the new Museum of the City of New York.

✱

The Carnegie Institute of Technology, Pittsburgh, has appointed J. B. McClay, of Wilksburg, as official photographer. He is also official photographer for the High School and the Union High. He represents the City in the Daguerre Society of Pittsburgh. The McClay studio is said to have been recently redecorated and remodeled and boasts great popularity among the citizens of Wilksburg. Evidently Mr. McClay's abilities are of a high order or he would not have secured this multiplicity of appointments.





Photo by  
Minya Diez-Dührkoop

Agfa Special Plate





"The Fancy Gown"

Agfa Special Plate

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

## *Happy New Year!*

A Happy New Year. We hope everybody feels as optimistic about the outlook for 1924 as do the Officers of the P. A. of A. It is doubtful if any but they are fully acquainted with the tribulations that beset the Association in 1923, but all having been met and the year closed up in good shape, the prospect for coming through this one with flying colors is better than ever.

The membership has experienced the usual ebb and flow of lapses and new members resulting in a total of 1413. While this is a loss of 133 over 1922, we are grateful it is not larger, considering that two changes were effected in the Office of Secretary during that time. One hundred and thirty-three less members to pay their dues, and still the Association has emerged with all bills paid, the Convention cleared off successfully and a treasurer's account sufficient to carry on the good work till the 1924 dues come in.

But why should the photographic profession be satisfied with a paltry 1413 members out of over 20,000 in the United States who have chosen this vocation? Think of it, fourteen out of every two hundred, less than 7%, who are trying to bring about reforms for the betterment of all. What will the other 93% say if the revision of postal regulations is passed? A few are aware of the part the P. A. of A. is playing in the effort to have photographs re-classified, but the vast majority will take it as a matter of course. Right here we want to say, that when that bill is passed, any photographer who can see a net reduction of

three cents a day in his postage bill should feel in duty bound to join the National Association as that is the approximate price of active membership.

Fifteen hundred former members who have dropped out in the last five years will be billed for reinstatement, and we trust that once more they will put their shoulders to the wheel and share in the satisfaction of an active supporter to *their* National Association.

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## *Traveling Exhibits*

When holding your mid-winter exhibition and desirous of giving it an added interest, call in one of the Traveling Exhibits of about thirty-five portraits taken from the Salon of the National Convention at Washington. There are five of them:—No. 1 being in Alabama; No. 2 in St. Louis; No. 4 in Vermont and Nos. 3 and 5 in the Office of the Secretary, ready for immediate release to members of the Association. The only requirement is that they be carefully repacked and expressage prepaid to the next exhibitor. The special wooden cases with lids screwed on (for all but No. 2) will insure safety in transit and add to the ease of repacking for future shipments. Bookings should be arranged with the General Secretary, P. A. of A.

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## *A Word of Appreciation*

We wish to thank the senders of the many thoughtful Christmas cards that reached this Office on schedule time. A materialization of all the good wishes expressed would surely fill our "horn-of-plenty" to overflowing.



## "Psychology of Child Photography"

*Address and Demonstration by MR. WALTER SCOTT SHINN, of New York, at the P. A. of A. Convention in Washington, D. C.*

I have just had the pleasure of attending a Rotary luncheon and while there a suggestion occurred to me. Their motto is, "He profits most who serves best." It seems that a lot of these old, good and tried mottoes mean very little to us, because we have heard them so often; but I wonder how often we have really taken some of these mottoes and analyzed them.

I don't know how many of you were at Utica, but we had a little fellow up there on the war-path and I endeavored to bring out the qualities in that little fellow under pressure. We calmed him somewhat from his crying spell to a photographable condition. Today we have a sort of good-looking young fellow here, who may be able to bring out some points. But what I want to bring out is this: We all understand the remuneration that we receive from our work in a sense. We understand, too, the man who profits most. But I think few of us fully understand what we mean by "He who serves best." We seem to be of one big family. We are willing to exchange ideas and willing to give each other something that we have. But there seems to be some complex ideas as to what we have to give. The idea that I want to bring out is "service," and it is in order to render "service" that we must analyze the view-point of the other fellow; for we may make portraits that are fine in quality, in composition and in most every way that is acceptable to us and acceptable to the general pictorial world, but if we fail to get the thing that we want most, which is life, then we fail to get the main part of the picture. Give me life in preference to the other things, if something must be sacrificed. It is the idea of analyzing and getting the other fellow's view-point. It is a good deal like a love story. It's an old, old story, but it is new to Mary.

(Little boy model comes to platform.)

These little fellows they bring to us are usually shy and difficult to get close to, are difficult to photograph. Often we find the children with their eyes dropped to the floor, they will seldom give you a glance and if you make a false break in the beginning, you will spill the beans that will take an hour to fix up again. But this fellow seems to have a pretty well balanced sort of head. I asked him what he had at home and he said a big dog. It's a police dog. I wonder if we could find something to talk to this fellow about that might interest him. He says he has a police dog; but police dogs often jump after little bits of dogs and chew them up. I have a little dog here of my own, so don't let that police dog out or there will be trouble.

(Shows toy dog whose head and paws can be manipulated by operator, but concealed from audience. The demonstrator was able to bark like small dog, but somewhat disguising the fact, like a ventriloquist.)

This little fellow is almost too good to be true and we can easily talk to him on something that will interest him most. I always get children to cross their feet. When they are keyed up, they start to jiggle their feet. When they cross them it keeps them from wiggling. You can get animated expressions without moved faces and moved hands. In some cases you cannot do it, because some little children are never happy unless they are talking with their hands.

(The operator's manipulation of the toy dog caused much laughter and applause from the audience, and interest on the part of the small boy model.)

Usually I bring a couple of toys that I have, because they seem to work in a majority of cases. But children are so different that you have to go very cautiously. Not all of them are fond of animals. Some have even been taught to shun them.

I had a case the other day up in my studio. A little boy was brought in that seemed like one of these regular house-wreckers. Nothing would frighten him. He needed to be calmed down, I thought, instead of buoyed up. He was of a mechanical turn of mind. I have an airship in my studio that flies under its own power. That boy immediately went almost into convulsions of fear from that airplane.

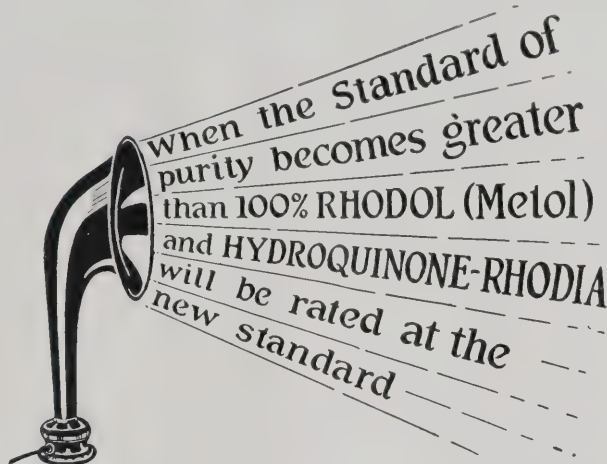
One boy came in after I had it made and rebuilt. I thought it pretty good, but the boy said, "Mr. Shinn, that's no good!"

"What is the matter with it?"

"The sound isn't right."

I had to take it down, cut the shaft in two and make the sound right. It goes to show that every proposition we tackle is a different game and we have to go ahead and solve them as we go along. That's the reason these little fur animals don't always exactly hit, but we have to feel our way at a distance, until we get them interested. In my experience, the most successful things are toys that move.

Then I had another boy come in. I have two hundred and sixty-two different things in my studio to amuse children. I was on my second round with all of them trying to interest that small boy. Finally I told the mother there was "nobody home" with that boy from the collar up. I am a little bit sorry that they brought me such a good boy this time, because this little fellow is almost too good for my work. Anybody could photograph him. He is not one of



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those fellows who are allowed to suck their thumbs until they get a lop-sided jaw. Mothers never notice it until we go to take a picture and cannot understand why we do not get them to close their mouths.

Two weeks ago a cross-eyed child was brought to me. I did everything I could. I fished around first to see if the mother had any idea at all the child was cross-eyed. It was not an ordinary muscular cast. He was really cross-eyed. She liked one side of his face. I tried everything but nothing would work. After a while I said, "Well, I cannot make what you want and get his eyes anywhere near straight." I thought I would like to find out from the psychological standpoint—Does that mother know that her child is cross-eyed? He was four or five years old and she did not know it. She said, "You can only notice it when he looks at you." So I had him reading books and everything trying to get his picture. You simply couldn't tell that mother the child was cross-eyed. It seems that a lot of these things come up with all of us.

(Mr. Shinn showed several penny vanishing tricks to small boy.)

A gentleman some time ago brought his little fellow into my studio to have his picture taken. I showed him some of these tricks with the vanishing penny. Finally the little fellow started to dig into his trousers' pocket. His father asked him what he was doing. "Well,"

he said, "I want to make sure where Mr. Shinn got that last penny!"

We had a little fun in the studio not long ago. I have a rather remarkable bird-cage for which I paid \$450. It contains four birds. You wind it up and two birds sing and move around, one drinks water, while the other one jumps from one limb of a small tree to another. One little fellow, when I was at the telephone, started out with the whole apparatus, but I finally saved the proposition.

Now, little chap (addressing small boy model), I expected to have a fellow come along here with a face like a frog and manners that would be worse than his face, here you have been such a good boy, you have spoiled the demonstration.

Now to go back to the serious side of life again. We must absolutely analyze the other fellow's viewpoint. The great trouble comes with the variation in human nature and the necessity for finding out what the other fellow is thinking. When you are photographing children, remember, the boy does not buy the pictures; but as a general thing you have one pretty good advantage. You have two or three who are the judges of pictures. You have grandfather, grandmother, mother and generally father and, as a rule, you can get them to agree, not on one, because you don't want them to. You have four poses to sell, because they are all going to order something different,



you don't want to suit them too well; but you do want to get something in there that pleases daddy and mother.

I had a case a week ago, where I was called to a home to photograph a boy. While I was there the mother seemed pretty well satisfied in the handling of the boy. She told me she had another little fellow two and one half years, who had never been photographed. He was active and I said, "Well, it will interest me to see what we can do with the little fellow." I went to work and got him down to a certain part of the yard where I was photographing the other boy, then I had the mother tell the child who I was and what I was going to do, so he would not think a circus had come to town or some kind of a monkey had gotten loose. The boy was ten or twelve years old that I worked with first and I enlisted his aid in helping me photograph his young brother. I did nearly everything from spinning on my ear to climbing trees and nothing was of interest to him. Then I took an expensive top that I bought at Woolworth's; and succeeded in interesting him when I spun it in an old tin pail. I knew the mother wanted a picture of the child's face and finally I caught his face and was fortunate in obtaining pictures of all the expressions of the child within ten minutes. The mother looked at the child and said, "Well, you may have photographed more beautiful babies, but you have never photographed a more wonderful or lovable baby than this one." It always interests me to see what the mothers say to their babies. I tell you it is the most solemn thing on earth to think of a mother's love for her child. If we do not take a serious viewpoint of these things, we will never be able to understand. As someone said here today, when you take a baby's picture and are antagonistic at the start, that kid knows it more than a dog. You are licked before you start. It all comes down to this one thing, that we must find something that is likable about a child in order to portray it. There is nothing that strikes more closely at home than that little song, "Mighty lak a Rose." I love to hear it. I always imagine I can hear a mother's love sounding through that "sweetest little fellow, everybody knows, don't know what to call him, but he's Mighty lak a Rose." It takes you back to a very serious moment. I tell you it is a mighty good thing for the most of us that mother does feel that way about us, because otherwise we would have been drowned like kittens. But if we do not get next to the thing which we call a mother's love for her children, we will never be able to get the pictures of the children.

I had another case where I was called to a house after I had made four sittings one morning. I was working without an assistant, and it was a very hot day. I was not in the best of humor, consequently I did not feel very

much like sitting down and explaining how wonderful I was, because I did not feel wonderful. I had had no luncheon, but I tried to be a good sport. The lady of the house, however, wanted to have a little talk with me, she was ashamed of the child who was to be photographed, but did not know what was the matter. The governess came down the stairs with the child, who was kicking and screaming and looked like a red lobster. She was half way down the stairs when she said, "What will I do with him?" I said, "Close the door and put him on the bottom step and leave it at that." My clothes were sticking to me, it was so hot and I was so hungry my stomach was rubbing my back-bone. Finally I bounced a ball on the wall, it came down again. The boy stopped his callopie noise that he was making. I didn't go within twenty feet of the child nor did I look at him, as I thought it would be a good time for him to wipe up those surplus tears, and told him so. Finally the kid came over. I did not look at him, but turned away and went to another place and started to play with the ball. I was having a good time for a hot day and my camera in another room. At last he said he wanted to play with the ball, which I gave to him and he started to play with it. To make a long story short, I made twenty-three plates of the kid and got twenty-one real good ones.

The third year after that the mother phoned to me one day, in despair, saying her husband was quite an amateur photographer, he had purchased all the instruments and had all the implements of war that I possessed. He wanted to know if he could see me photograph that child. I said, "Sure," that he was perfectly welcome. The next time I got the boy a little easier and took him in a room almost as large as this. He had a large police dog and a kitten. "Well," I said, "this looks interesting." We brought in the police dog, but left out the kitten. We had no trouble and the father said, "Will you tell me one thing? Your photographs are \$65.00 a dozen. I know how much the plates and paper cost and I thought it pretty high. But I have had the finest apparatus and the best materials and I find I do not get pictures that are satisfactory. Oh, there are a few that the wife hangs up on the wall for a week or two, to keep from hurting my feelings." I found that, so meagre had been his results, that his really satisfactory pictures had cost him \$206.00 a piece! He decided it was cheaper to have me to the work. "Well," I said, "if you want to know the reason why I do it, it is a difficult thing to tell you, because when you come to the point where you understand, your question will not need an answer." "Well," he said, "let me have it now and I will think it over." And I told him that I knew more about his child than he did. He had almost killed the child by granting every whimper or whim. He was over-fed and spoiled and the

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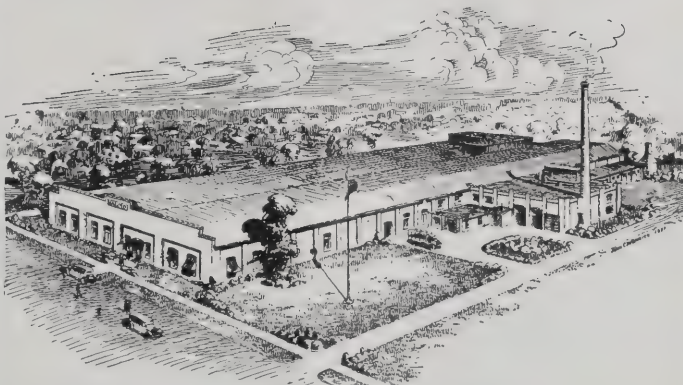
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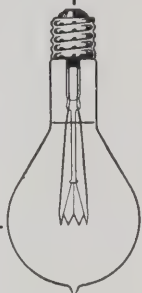
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thing to do was to reverse the situation and make the child come to me. As soon as people rushed to him he returned to the old way. A man goes out to hunt game. He uses judgment, brains and practice. It is the law of nature that any of our faculties that you leave unused, gradually become extinct. The more we practice, the more adept our powers of education and analysis become and the more easy to solve these problems. Because, after all, there are not more than two or three hundred varieties of children and you can almost classify them. If you use your powers of observation and your keenness of feeling and get them to talk, analyze and read between the lines and the rest is easy. If we have a chance at a resitting, we have a double chance. It is much better to make a resitting and make the customer satisfied than to stop because you have flunked on one sitting. Your customer doesn't like it. You and your printer think the picture is fine and your paper demonstrator thinks that's a pity. Then the mother says it's rotten. What are you going to do?

I worked at the art schools at night for four or five years. One time I had a hunch I would like to go into the photographic work. I knew I was no good as an artist. But there was a little commercial instinct that made me want to be a photographer and I thought there would be a chance to work out the ideas I got in school. I went to the Camera Club, they made a fuss

over me and my head got swelled so I could hardly get in the door at home. Once in a while I could get somebody to make an appointment. They would rave about somebody's else picture all the time and I could not get them down to a point where I could extract a little money from them. The whole world was wrong; only two people right—Michael Angelo and myself and Mike was kind of a back number! So I loafed along and starved some more and went down to the art schools and saw the students with their shoes worn out, eating a meal consisting of the contents of a milk bottle and three Uneeda biscuits. I thought to myself, "Stick it out, boy. You will trim them all some day!" Then I found Michael Angelo left four thousand dollars after his death, though his pictures are now worth thousands, but at the time when he was alive they were worth only about fourteen cents a piece. It was quite an inspiration, when one day it occurred to me, that maybe I was wrong, and I thought there might be something in that. I made up my mind the next one I flunked in that way, I would go with an analytical mind and try to find out what the trouble was, and why I was wrong.

Last year I made a set of pictures for a man whose order amounted \$140. He was a little slow paying his account, though rated well. My bookkeeper got after him and he sent in his check with a little note on it that he didn't

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like the pictures very much. Well, the receipt went back and I didn't know it, till one day I said—looking over that territory—(I have cards arranged geographically as well as alphabetically) that I wanted to know about this fellow. I had someone get in touch with him and found out the reason. "Why," I said, "that isn't good going. We have his money. If I don't get him back again I have lost money." So I phoned him and told him we would be glad to make new pictures of the baby, replace every picture and give him full credit for his bill. He thought that was pretty good, but he didn't do it. He stayed away and stayed away. Finally I stopped in to see him and told him he was doing me an injustice that I could not afford. Well, I got him back at last and sold him \$360 worth of pictures and credited him with \$140. He was so delighted that I got orders from two of his neighbors for pictures. "He profits most who serves best."

Now, if you sent your wife down to Shinn to have pictures of the kids taken and she says, "We don't want to spend over \$50 or \$75," or whatever the limit may be, would you want me to send her home with a bill for \$125? Think it over. If you sell her \$125 worth, when she had figured and talked it over in a frank way that you could not afford to spend but \$75 and has taken home a bill for \$125, either her weakness has been appealed to by strong salesmanship, which she cannot afford, or she is going to slip it across without hubby knowing it. Now we send a confirmation after taking an order—this is an old foggy way of doing business, but I stick to it just the same, as it gives the wife a chance to think it over and if she decides it is too much, she can cancel it, thereby saving a domestic squabble. I doubt if in the average case it pays to talk a customer into paying more than she can comfortably afford. I believe that the way of business, of honest, fine business and honest advertising, is going to be the business that wins, that nobody in the world can take away from us. When you gain a customer, built on faith and honest service, there is nothing that can take him away from you within a reasonable degree. Of course there are people who will fly from one to another. That we expect, because you cannot convert the whole world to one line of thought. I happen to have the pleasure of enjoying a business where eighty per cent of the business I do each year comes from satisfied customers or from friends, which we term recommended customers. The other twenty per cent of the

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business comes from different sources of advertising, from show case and from direct solicitation, which we do by samples and legitimate advertising. I make no special offers. I did once, but it almost ruined me. I am glad that I never did it again, because you cannot run a double house and maintain your standard, in my estimation.

I had a man say to me the other day, "You have not reduced your rates since the war." I said, "No, and I didn't stick them up during the war. They didn't think enough of my face to take it 'over there' and shoot it full of holes, so they left me home and I did not think it my privilege to turn around and stick you for pictures while you were fighting for me." I took their wives for twenty dollars apiece. I cleared my studio and served refreshing drinks and did everything I could to show my respect for their husbands, but my prices did not go up very much—just a little bit. They did not drop either, so I feel that I built up that constant feeling of honesty with my fellow men and in return I get the best the people have for me. Most always, if you give the world the best you have, the best will come back to you. But the great trouble is, we do not analyze what the best we have is.

✱

## New Year Resolves

Time changes—but the human factor ever persists.

The old order passes, but we look with apprehension at what shall be.

The Great War so put us out of our normal static condition by its sudden intrusion of new, unthought-of, and often unwished-for phases of revolution in social life and economic existence, that it is hard to place ourselves in equilibrium with present surroundings. At times we even fear of encountering the butts and gibes of our fellows, should we venture to express feelings savoring of the good old-fashioned days.

Still, at the beginning of a new year, thought refers to the past by a natural process. We all, more or less, get retrospective, and though we may hesitate to publicly acknowledge the truth, privately we make to ourselves good resolutions to guide our steps into the coming days.

Of course we complaisantly smile with a sort of oracular superiority at the mention

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of "New Year" resolves, professing to take no stock in their worth as incentive to future conduct; while all the time we are trying to deceive ourselves into the belief of their futility.

We make of ourselves moral cowards in the fear of being antediluvians. But, after all, it is not the making of resolutions which gives justification to the butt of ridicule, as it is the failure, from want of moral backbone, to keep such resolutions.

We believe in the truism that it is impossible to go forward till one makes a start. The potential energy may be great, but is nil without the motive power. We remain in our primal inertia. One resolution we may, anyhow, make without fear of encountering the gibe of our co-resolutionists, and that is a resolution to break away entirely with the past. Such a break is not only rational, but praiseworthy, and not difficult to effect if clinched by the will.

Common sense tells us the past is irrevocable. It is not in anyone's power to do aught with it, and what then is it of profit to us? Why bother our heads with it? "Let the dead past bury its dead: Act in the living present."

Why tie ourselves at the foot of the hill we must go up, imagining it will keep us from tumbling? Let go such rope, grasp the better support nature gives on the way up. The old moralists show "Father Time" with but a single fore-lock on his bald pate, which, if you fail to catch at, you are left, but such maxims are obsolete, if not unethical. Opportunity is ever presenting itself to the alert. If we miss one grasp, it shows up again and invites a vigorous pull to him who loses no time with vain regrets which absorb energy and cripple advance.

What has been done or undone is simply done or undone, and that is all there is to it. Things are what they are, and the consequences from them will be what they will be. What is needed to clinch to the sticking point of our resolutions is not a lead pencil and a notebook, but a good injection of imagination—"vitamines." Imagination

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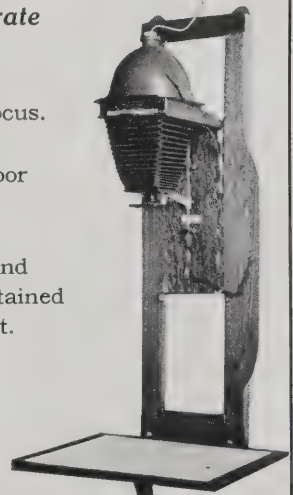
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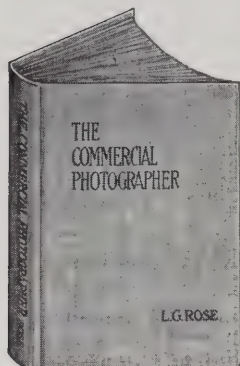


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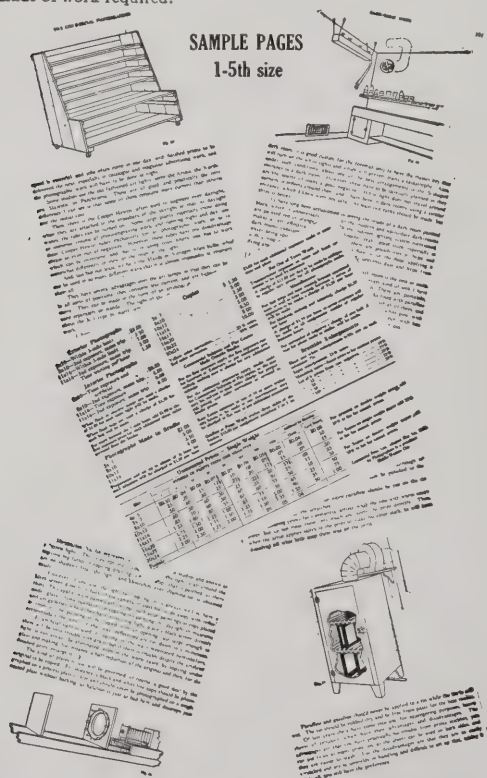
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gives us a survey of the future on the instant. We can thus look at ourselves in a more desirable attitude, pose as we would be, and live up to it.

Our past is only worth using as a stepping stone to higher ideals, something to stand upon, to reach further out to, even if it may not have been a bed of moss or a bank of flowers, but only the refuse heap of our failures. Experience is a coin of vantage, to survey from and take new bearings. Have faith in yourself and the "will to do" is the gateway to accomplishment.

As old Doctor Johnson, forcibly, if too verbosely, put it: "Do not accustom yourself to enchain your volatility with vows." Give free scope and ample play to imagination. Look at yourself in your own looking glass, and put on your best looks. Study your best features, and do not borrow diffracting spectacles to study your subconscious irresolute self.

"Assume a virtue if you have it not."

\*

## Advertising

C. H. CLAUDY

"This is the hardest business in the world to advertise," complained the photographer. The friend who was lunching with him laughed him to scorn.

"Brother," he said, "like the man who had never had delirium tremens, 'you have never been nowhere and never seen nothing.' If you just had some of the other jobs of advertising you would realize that you are complaining without cause.

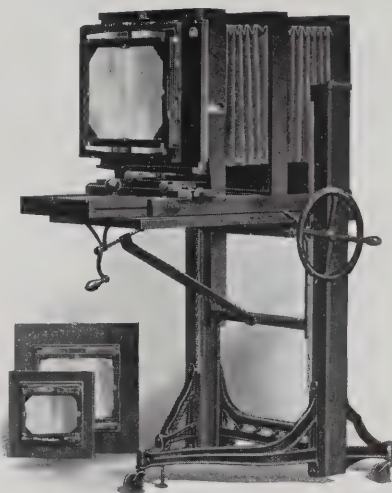
"In the advertising which came to me in the morning's mail was a piece of printed matter from a man who wanted to sell me a set of books. The long description of them and their contents interested me, but what interested me still more was the half-tone picture showing the books. He could not send me a sample, of course.

"In the same mail was the advertising of an agent who wanted to sell me a bungalow. He wrote me a nice letter about the neighborhood, but I have read so much of

(Continued on page 21)

# Century Studio Outfits

Successful portraiture depends to a large extent upon both operator and subject feeling at ease. No operator doubts the ready, smooth response of a Century Studio Outfit—it is built into it. No subject faces a Century Studio Outfit but *senses* its capability. A Century Studio Outfit is a sure help to better work and more sales.



Century Studio Outfit No. 8A

*See it at your Stockhouse or send for  
Descriptive Catalogue*

EASTMAN KODAK COMPANY

*Folmer & Schwing Department*

*Rochester, N. Y.*



# PICTURES *of* BABIES WANTED

## \$100 in Cash Prizes



WE want *sharp* and clear photographs of little children under five years of age. We want them in some natural or playful position, or falling asleep (similar to the illustration herewith.) We do not want the kiddies just being photographed—the pictures must tell a story.

### THE PRIZES ARE:

First Prize	.	.	.	.	\$40
Second Prize	.	.	.	.	30
Third Prize	.	.	.	.	20
Fourth Prize	.	.	.	.	10

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative

**CLOSING DATE, APRIL 10th, 1924**

### THE RULES

No print smaller than 4x5 will be considered. If it is larger we prefer to have it. The larger the figures are, the better chance you will have.

Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

We do not ask for particulars as to how the print was made, nor does this enter into the question of the awards. We want results only.

Do not tell us that you are sending prints.

Just send them and place your name and address on the back of the mount or print, but be sure to mark the outside wrapper with the name of the competition.

All prints will be returned, provided postage is enclosed with the original entry, excepting those winning prizes, then these pictures and the negative become our property.

We reserve the right to reproduce the prize-winning photographs.

Address all packages to

**BABY PICTURE COMPETITION**

care of FRANK V. CHAMBERS  
636 South Franklin Square, Philadelphia

that stuff that I take little stock in it. But I was interested in the picture he sent me of the place. It showed it to a good advantage.

"My wife wants a Scottish terrier and I am anxious to buy her one. The owner of a kennel for this particular breed of pups has a pup to sell me, but I was not enthusiastic until I got a photograph of Hague in the mail this morning. He is such a friendly looking dog I contemplate buying his brother and naming him 'And Hague.' The kennel man could not send me a sample dog, of course.

"The postman brought me a circular from Miami suggesting I come down and spend a couple of weeks and a couple of hundred. They could not send the sunshine, the salt water and the cocoanuts, but they did send me a picture of these things, which made me wish my bank account was in black figures instead of red.

"Four men sent me their advertising in a single day's mail. Not one of them selling books, houses, terriers or winter resorts can send me a sample. They must depend on stories of their proposition *and pictures* to show me what my purchase will look like when I acquire it.

"How much more powerful would have been the appeal had that man been able to lay his set of books on my desk for inspection; just imagine how much easier it would have been for that real estate man if he could have walked me over to my window to look at his bungalow; how much easier it would have been to sell me that terrier if the pup walked up beside my desk and wriggled his stumpy tail; just think what it would have meant to the Miami Chamber of Commerce if they could have had a magic carpet whisk me there to see the warm sunlight glint on the white sails.

"Had all these things been possible, it is more than likely at this minute I would have been in Miami whistling to a Scottish terrier to come back to my side while I read

## More Money for Your Photographs!

*Introduce Individual Backgrounds  
into your negatives—every one  
different. The cost is  
nominal—three-  
day service.*



*Send in a trial order.*

**COLEGROVE BROS., Inc.**  
774-776 Main Street, Buffalo, N. Y.



**GOOD foundation is as important in negative making as in house building. Clear, transparent glass plates are best for negatives.**



Hammer's Booklet, 10th edition, sent on request

**HAMMER DRY PLATE CO.**

REG. TRADE MARK

**HAMMER DRY PLATE CO.**

OHIO AVENUE AND MIAMI STREET  
ST. LOUIS, MO.

New York Depot, 159 West 22d Street, New York City



## SALE PORCELAIN-LINED TRAYS

Every tray first quality. Not a second in the lot. 3000 only to be sold. It is not possible to duplicate this offer when this lot is gone.

	Catalogue price	Sale price special
5 x 7 . . . . .	\$1.10	\$0.55
7 x 9 . . . . .	1.50	.65
8 x 10 . . . . .	1.75	.89
10 x 12 . . . . .	2.50	.98
11 x 14 . . . . .	3.80	1.89
14 x 17 . . . . .	5.30	2.95
17 x 21 . . . . .	7.00	3.88

### THEN WE OFFER A SPECIAL

32 x 42—Heavy Zinc with special finish—extra deep with outlet for draining. Hardwood frame—a tray that would cost \$25.00 to \$30.00 to build—\$12.50 each.

*Any tray returnable at our expense, if unsatisfactory.*

## WILLOUGHBY

110 W. 32nd Street 118 W. 44th Street  
NEW YORK

one of these books and thought about my new bungalow.

"But they could not send me samples.

"But every one of these men sent me samples of some photographer's work. The photographer has the advantage over other business and professional men, that he can place in his prospective customer's hands a perfect sample of his work.

"There are half a dozen ways of accomplishing this. To my mind, the best way is enclosing a small print in a folder and have the folder tell the story of the work and give some idea of what good photographs cost.

"If I were sending out such prints I would use those of a middle-aged man to those whose business address I had. I would mail a picture of a pretty woman or of good-looking children to such advertising as went into the home. It would doubtless be expensive, but a well-chosen list will justify the expense.

"Another plan contemplates getting out a little monthly house organ to a selected list of a few hundred people. Such a house organ would carry one or more good half-tones of portraits every month and a short talk on the business and its facilities.

"If I did not feel that I could stand the cost, I would at least get out an occasional circular, illustrated with a good half-tone of one of my best prints.

"We have abandoned the slang expression, 'I am from Missouri and you will have to show me,' but we have not abandoned the principal back of that expression.

"We all like to be shown. To the average man there is no joy in going to be photographed. Any man who has ever attempted to get the photographs of all members of a lodge or society knows that although the pictures may be made free of charge, it is difficult to get many men to go for the sittings.

"Nothing is more effectual in overcoming this prejudice than the seeing in the photograph some other fellow who does not appear there as if he had suffered.

## THE CAMERA

*The Photographic Journal of America*

Everything that is interesting for the amateur, professional and technical photographer will be found in

## THE CAMERA

*The Magazine You Should Read*

Right up-to-date.  
Beautifully printed and illustrated.

**\$2.00 per year**

Postpaid in United States and Canada.

20 cents per copy

**FRANK V. CHAMBERS**

*Publisher*

636 Franklin Square, Philadelphia

# FEILNER'S (Patent) "Heliolette" Background Films

Proof Dozen:  $\left\{ \begin{array}{lll} 4 \times 6 & . & . & \$1.00 \\ 5 \times 7 & . & . & 1.75 \\ 8 \times 10 & . & . & 2.75 \end{array} \right\}$  Assortment

INCLUDING ILLUSTRATED DESIGN SHEET

**FRED. OESER, 145 Hadley Avenue, Clifton, New Jersey**

Branch: FEILNER & CO., Munich-Zurich

"The most powerful advertising influence is in sampling. Witness the thousands spent by shaving cream and talcum powder manufacturers and the makes of all kinds of cereals and ready-prepared foods.

"The photographer has great opportunities along these lines; as a rule, he neglects them. He can lay in a man's hands a sample of his work, which he can easily slip into his pocket and take home to show the family. It should not be distributed from house to house like the samples of which I have just spoken, but can be put in the hand of any possible customer for a two-cent stamp and the cost of the print.

"Photography is the easiest business in the world to advertise instead of the hardest. Sampling is the most effective advertising known, and no other business or profession can place samples in the hands of a prospect so easily or so cheaply."

\*

Zig—"Why do women object to long skirts?"  
Zag—"Well, most of them have two good reasons."

## A Treat in Store for You

When the Eastman School of Professional Photography was given in Rochester last November, we made a special 357-mile trip from Philadelphia especially to see the School, and words can hardly express our appreciation of the systematic manner in which every phase of work in the studio was shown—from the time the customer came in the studio to the delivery of the finished product. Not a single detail was missing—then the commercial photographer was also taken care of and the short cuts to success were shown him.

Our advice to our readers is to note particularly the dates we print of the itinerary of the school and make it a point to devote the entire three days to attending every session—and, if you have the chance, skip to the next nearest city and see it the second time. You'll be the gainer, because the school will be clearer to you and many



**BECOME A  
PROFESSIONAL  
PHOTOGRAPHER**



**MOTION PICTURE  
COMMERCIAL**

**PORTRAITURE  
NEWS-PHOTO**

**Earn \$35 to \$125 a Week**

Three to six months' course. Modern equipment. Day or evening classes. Easy terms if desired. An interesting, illustrated booklet (free) on choosing a vocation and the exceptional opportunity Photography offers. Ask for Catalogue No. 65.

**N. Y. INSTITUTE of PHOTOGRAPHY**

**NEW YORK                      CHICAGO                      BROOKLYN**  
**141 W. 36th St.    630 So. Wabash Ave.    505 State St.**

## THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

# WARRENTEx

REGISTERED

**No Paste or Glue Required**

Made in all sizes

Write for Samples

**WARREN PRODUCTS CO.**

269 Canal Street

New York

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



## Save 25% to 60%

ON SLIGHTLY USED

### GRAFLEX, CIRKUT AND VIEW CAMERAS



*Our Bargain Catalogue M contains things that the professional photographer needs.*

**Send at once for your copy.**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

#### 10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

### CENTRAL CAMERA CO.

124 M., So. Wabash Ave. - CHICAGO, ILL.

things that you couldn't fully grasp will be made plainer.

If your competitor attends and you do not, he is going to put it all over you with new ideas—hence, here's opportunity and don't miss it.

TORONTO, ONT., January 15, 16, 17

*Prince George Hotel, Empire Room*

MONTREAL, CANADA, January 22, 23, 24

*Mount Royal Hotel*

BOSTON, MASS., January 29, 30, 31

*Ford Hall, 15 Ashburn Place*

PHILADELPHIA, February 5, 6, 7

*Scottish Rite Hall*

*Corner Broad and Race Streets*

NEW YORK CITY, February 12, 13, 14

*Metropolitan Life Insurance Building Auditorium, Corner Madison Avenue and*

*Twenty-fourth Street*

BALTIMORE, MD., February 19, 20, 21

*Hazzer's Hall, 111 W. Franklin Street*

PITTSBURGH, PA., February 26, 27, 28

*Schenley Theatre, Forbes Street and*

*Bigelow Boulevard*

## The Science and Practice of Photographic Printing

304  
Pages

Bound  
in Cloth

By Lloyd I. Snodgrass, B. S.

Department of Printing and  
Finishing, Illinois College of  
Photography

53  
Illustrations

\$3.00  
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

**ORDER FROM FRANK V. CHAMBERS**

636 South Franklin Square - Philadelphia

## AMONG THE SOCIETIES

### Professional Photographers' Club of New York, Inc.

On Wednesday evening, December 19th, the Professional Photographers' Club of New York, Inc., held an open meeting at Terrace Garden and presented through the courtesy of the Eastman Kodak Co., the motion picture entitled "A Trip Through Filmland." A specially large hall had been provided for the audience which, composed of both members and non-members, was gratifyingly large in spite of the busy Christmas season with its attendant night work. The picture is one of extraordinary interest and was viewed by those present with the most marked attention. A vote of thanks was given to Mr. C. F. Becker, through whose influence the picture had been obtained. And after a discussion of routine business, the meeting was adjourned by President Mandelkern.

PAUL VAN DIVORT, *Acting Secretary.*

✽

Photo finishers from five states met in the Chamber of Commerce, Cedar Rapids, Iowa, on December 6th, for a dinner at which plans for the formation of an organization of photo, finishers for amateurs were completed. The meeting was

called as the result of the idea of having such a club developed by Paul Burgess, of Waterloo, and three other Iowa men, living in Mason City, Washington and Ottumwa.

The five states represented are Iowa, Illinois, Nebraska, Minnesota and Wisconsin. Mr. Burgess is temporary chairman of the meetings.

## OBITUARY



### THE LATE MAX E. EINBECK

Max E. Einbeck, of Einbeck's Photo Studio, Kankakee, Ill., died suddenly on December 15th, while at the Mayo Clinic in Rochester, Minn.

Mr. Einbeck had been in the hospital for a week and his wife had been with him. His recovery was considered certain and Mrs. Einbeck returned. When she arrived in Kankakee she found a telegram, telling of her husband's sudden death from heart trouble. He would have been forty-seven years old on December 23rd.

Mr. Einbeck was well known and his sudden death comes as a shock to his many friends.

### HERMAN WILHELM KIXMOELLER

Herman Wilhelm Kixmoeller, the well-known president of the O. H. Peck Company, Minneapolis, Minn., died on December 17th from the effects of a fall from tripping on the stairs in the Peck Building and fracturing his skull. Aged 53 years.

Mr. Kixmoeller was known to most of the photographers and made many friends the country

## Reliable Photo Supply Houses

**R. J. FITZSIMONS CORPORATION**  
Autochrome and Ilford Products  
75 Fifth Avenue - - NEW YORK

**GEORGE MURPHY, Inc.**  
57 East 9th Street - New York City  
Our Monthly Magazine "Snap Shots" Free

**MEDO PHOTO SUPPLY CORP.**  
Phone Bryant 6345  
223-225 West Forty-Sixth Street, New York

**G. H. PITTMAN & BRO.**  
Everything Photographic  
1504 Young Street DALLAS, TEXAS

**JOHN HAWORTH COMPANY**  
(Eastman Kodak Co.)  
1020 Chestnut Street, Philadelphia

**EASTMAN STOCKHOUSE, Inc.**  
(Eastman Kodak Co.)  
Madison Avenue at 45th Street  
NEW YORK, N. Y.

**W. SCHILLER & CO.**  
6 S. Broadway - St. Louis, Mo.

**W. S. BELL & CO.**  
410 Wood Street, Pittsburgh, Pa.  
Everything Photographic

**THE H. LIEBER COMPANY**  
24 W. Washington St. - Indianapolis, Ind.

**Western Photo & Supply Co.**  
Photographers' & Photo Engravers' Supplies  
328 W. Madison St., Chicago

**WILLOUGHBY** 110 West 32d St.  
New York  
Everything Used in Photography

**SWEET, WALLACH & CO.**  
(Eastman Kodak Co.)  
133 North Wabash Ave., Chicago, Ill.

**J. SUSSMAN PHOTO STOCK CO.**  
223 Park Avenue, Baltimore, Md.

**ZIMMERMAN BROS.**  
(Eastman Kodak Co.)  
380-384 Minnesota Street, St. Paul, Minn.

**HYATT'S SUPPLY CO.**  
417 North Broadway, St. Louis, Mo.

**STANDARD PHOTO SUPPLY CO.**  
(Eastman Kodak Co.)  
125 Baronne St., New Orleans, La.



## Out-of-Print Numbers of Photo Miniature

**O**F some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- |     |     |                                       |
|-----|-----|---------------------------------------|
| No. | 1   | Modern Lenses (1899)                  |
|     | 6   | Orthochromatic Photography            |
|     | 11  | Developers and Development            |
|     | 13  | Photographing Flowers, etc.           |
|     | 15  | Intensification and Reduction         |
|     | 18  | Chemical Notions for Photographers    |
|     | 19  | Photographing Children                |
|     | 23  | Photographic Manipulations            |
|     | 28  | Seashore Photography                  |
|     | 33  | The Dark-Room                         |
|     | 34  | More About Development                |
|     | 37  | Film Photography                      |
|     | 38  | Color Photography                     |
|     | 40  | Platinotype Modifications             |
|     | 43  | Photographic Chemicals                |
|     | 45  | More About Orthochromatic Photography |
|     | 46  | Development Printing Papers           |
|     | 47  | Kallotype Process                     |
|     | 49  | Dark-Room Dodges                      |
|     | 51  | Press Photography                     |
|     | 52  | Aerial Photography                    |
|     | 55  | Architectural Photography             |
|     | 60  | Who Discovered Photography?           |
|     | 62  | Vacation Photography                  |
|     | 63  | Photography in Advertising            |
|     | 66  | Practical Methods of Development      |
|     | 69  | Printing-Out Papers                   |
|     | 73  | Panoramic Photography                 |
|     | 74  | Intensifying and Reducing Negatives   |
|     | 76  | The Hand Camera                       |
|     | 78  | Printing Papers                       |
|     | 81  | Ozobrome Printing                     |
|     | 84  | Time and Tank Development             |
|     | 88  | Defective Negatives                   |
|     | 93  | Development (Gaslight Papers)         |
|     | 96  | Leaves from an Amateur's Note Book    |
|     | 101 | Photographic Chemicals                |
|     | 103 | Toning Bromide and Gaslight Prints    |
|     | 106 | Oil and Bromoil Printing              |
|     | 107 | Hand Camera Work                      |
|     | 114 | Beginners' Troubles                   |
|     | 119 | The Optical Lantern                   |

**A**NY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

**FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

over. In 1908 he left Minneapolis to manage the John Haworth Co., of Philadelphia, and returned to Minneapolis early in 1910, and has been president of the Peck Company since that date. He leaves a widow and two daughters.

### GEORGE F. COURSER

George F. Courser, of 1370 Pine street, San Francisco, Calif., was killed on December 16th, when he was struck by an automobile. His skull was fractured and he died in the hospital about an hour later.

### HOBART W. BEISSEL

Hobart W. Beissel, photographer at 1515 Plymouth avenue, N. Minneapolis, Minn., was fatally injured on December 16th, when his car skidded in loose sand and finally turned over. Mr. Beissel's back was broken.

## AS WE HEARD IT

H. S. Mehner has taken over the Marquardt Photo Studio of Hecla, S. D.

Irving Rubin, 1141 Fox street, New York, has filed a petition in bankruptcy. Liabilities, \$3,350; no assets.

Ed Grant sold his interest in the Gesman Studio, Warrensburg, Mo., to F. W. Powell, of Waldron, Ark.

W. B. Englerth, of the E. & L. Photo Supply Co., Chattanooga, Tenn., has bought out his partner's share in the business.

L. A. Smith, for twelve years a photographer in Hollywood, Calif., has moved to Port Angeles, Wash., and established a studio there.

G. A. Proctor has sold his residence and studio in De Queen, Ark., to D. Y. Eyer, and will move to Los Angeles, Calif., where he will make his home.

Owing to such an increase in business, John H. Becker, proprietor of The Foto Shop, Milwaukee, Wis., has moved into new and larger quarters at 421 Twelfth street.

\*

"I had an awful scare this morning about two o'clock," said Mrs. Rapp. "I heard a noise downstairs and I got up and turned on the electric light in the bedroom, and I saw a man's legs sticking out under the bed."

"The burglar's legs?" asked Mrs. Tapp.

"No, my husband's legs," replied Mrs. Rapp; "he had heard the noise before it woke me."

### P. H. KANTRO - Portage, Wis.

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 857

Wednesday, January 9, 1924

Price 5 Cents  
\$2.00 per Year, Post Free

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## Editorial Notes

The Californian ornithologist, W. M. Pierce, is also noted for his photographic work. He climbs mountains after birds, photographs them and has one of the largest and most complete collections in California, specimens of nearly every one of the six hundred varieties in that state figuring in it. European and South American varieties are included. The entire assemblage, as well as Mr. Pierce's library and photographs, will occupy one of the rooms of the Crookshank Hall of Zoology at Pomona College. When he began the serious study of birds and the collection of their eggs it was photography that proved the greatest aid to him in his work.

The photographic divisions of the air squadrons supply the newspapers with large numbers of excellent photographs that are much appreciated by the public, and we are not surprised to read that the quarters provided for the operating staff are equipped with the latest and most up-to-date kinds of apparatus. We read of one division which possesses quarters fitted in the greatest naval publicity organization in the world. At the various recruiting stations in the large cities examples of the air squadrons' work is always on view and it always excites our admiration for its admirable technique.

\*

The photography of the smaller types of houses in Italy and Spain is being undertaken by the Los Angeles architect, William M. Clarke, under the auspices of the Los Angeles Pressed Brick Company. Mr. Clarke has already made a large collection of photographs of English houses which have been published and distributed among American architects. Distinction both as an architect and a photographer has come to Mr. Clarke, and it is obvious from what we read of his work that his success is thoroughly well deserved.

\*

A school of photography has been established at Portland, Oregon, and it is said to be the only institution of its kind west



of Chicago. All branches are taught—amateur, commercial and motion-picture photography, and tinting and oil work and art portraiture. Twenty-five pupils enrolled in three weeks, most of them taking a commercial course, the greater number of them occupying regular employment in other lines. There appears to be a strong local demand for photographic ability of all kinds, and the school is doing much to supply it. Started as an experiment, the promoter of the school has decided to make it a permanent affair. It will, of course, succeed, as the knowledge imparted is based upon sound practical principles. The instructors know their work and their business and are capable of demonstrating their teachings.

✱

The winter season is upon us and photographers, both indoor and outdoor, have to modify their procedures. The outdoor man has to lengthen his exposures, the indoor man must see that his solutions do not fall below a certain temperature, otherwise they will refuse to work, and irregularity of negative and positive results will be experienced. The wise man is he who carefully watches the barometer and uses the thermometer carefully. The four seasons have each their own special peculiarities, which have to be studied if uniform success in our photographs is to be obtained.

✱

We note particulars of a contest, in the Middle West, of ladies' feet encased in stylish shoes. Well, pedic beauty in woman-kind is one of those things which everybody respects and admires. The contest appears to have been extremely well patronized and to have created a great deal of local interest. Women, it is to be noted, are, as a rule, singularly sensitive about the size of their hands and feet. Hint that a lady has been too bountifully favored by Nature in either respect and you incur her displeasure. We have heard of contests similar to this before. They invariably prove successful and provide good advertising for all concerned.

In reference to the photographic foibles of femininity, we note a paragraphic statement to the effect that in the studio of a fashionable photographer, who caters especially to the patronage of women, the mirrors are so arranged that the women may view themselves from 47 different angles. This item reads like an invention. Mirrors, as a rule, are usually plentiful in the photographic studio, but we doubt whether such a large number of reflecting surfaces are provided or are even necessary. As a matter of fact, the mirror as a studio accessory in modern photographic establishments could be dispensed with altogether, were it not that the wise photographer is prudent enough to make all possible concessions to his fair sitters. It is good business to do so.

✱

A photographer's studio is, after all, only a convenient meeting place for people anxious to do business of a kind with one another, and the more simplified the contents and surroundings the better. We note an article on the subject in a transatlantic contemporary giving the irreducible minimum of what is actually required in the taking of the negative. The article was provoked by a visit the writer paid to a studio which was all cluttered up with unnecessary accessories, old and superfluous. As a matter of fact, the photographic studio need be no more ornate than Japanese interiors, which are the acme of simplicity and refinement.

✱

The making of many forms of photographic apparatus, like most things, had very humble beginnings. We note a reference in an advertisement to the fact that a very well-known brand of hand cameras was started in a small room, with the traditional one man and a boy. This historical genesis is of wide application in photography; in fact, during the eighty-five years of its practical existence all the great modern industries were begun in a small way. This aspect of photographic history has quite a romantic glamour, lost sight of in the rush

of business and competition. But, if attractively written, it would form most attractive reading. Here and there we come across glimpses of it in print, and it always, we perceive, acts as an inspiration and a stimulus to those whose duty it is to carry on the work of the world, the young and the ambitious.

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The similarity of the camera and the eye gives a writer quoted in the *Cincinnati Post* an opportunity of saying that he prefers to look at motion pictures with one eye only—they seem much more lifelike and have more depth and perspective. The explanation is, he says, that the movie camera sees only with one eye and does not get the stereoscopic effect of depth or perspective obtained by the two eyes of a normal person seeing the same thing from slightly different points. We think our friend is somewhat confused in his ideas. When a normal-visioned person looks upon a scene in nature, or a movie, he sees two pictures and the brain coalesces them, and when he looks at an object with only one eye he only sees one picture, so there is nothing for the brain to coalesce. The one lens on the camera has nothing to do with the matter, that is purely a photographic function. How can one eye be better than two when the Creator clearly decided that the latter fulfil the function of giving us the advantages of normal vision?

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The popular delusion that in photographing young children in a studio it is necessary to make them "watch the birdie" dies a hard death. There is a picture in a newspaper which shows the photographer inducing the child to watch the radio, or, rather, listen to it, for the purpose of retaining the little one's attention while he is being photographed. Of course, the small child looks supremely uncomfortable. Tricks of this kind are rarely necessary in up-to-date studios, where quick-acting lenses, rapid plates and the skill of the operator are equal to any emergency induced by infantile life.

The talking motion picture is still to the fore, a recent announcement of Dr. Lee Deforest promising a demonstration of the new process shortly. We have been awaiting the perfected system many years; it has been tried out in the rough several times and found wanting, although occasionally very good results have been obtained, the fidelity of the reproduced sounds to the originals being remarkable. But the synchronization was seldom perfect, or as good as it might have been; either the voice got ahead of the picture, or vice versa, and the results were usually disappointing. But now Dr. Deforest promises us something better. Well, we shall see what we shall see and hear what we shall hear.

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### Mastering Impediments

To the professional portraitist, the studio and its arrangement is of necessity a matter of prime consideration, and when he is constrained to operate under conditions of illumination antagonistic to artistic lighting of the subject he experiences the imposed limitation and studies methods of accommodation to approximate effects had under scientifically approved illumination. It follows, therefore, that a well-appointed studio is something most desirable, yet the deprivation of the best tools, while hampering the work of an expert, does not prevent accomplishment of the highest order of production.

A good photographer never lets poor accommodation defeat his intention, and so is able to effect even better results under restraint than an unskilled operator gets with all the appliances art and science may supply. The requisite, therefore, for the portraitist is a positive knowledge of what is involved in artistic lighting. Equipped with the faculty of perception, the trained eye may see fine effects under any reasonable lighting, and get results by control of the source of light, novel yet beautiful, denied the untrained photographer possessed of every facility.



We have come to the conclusion that any decent sort of illumination may be used in first-class portraiture, and we have had this inference from delivery of the goods. The fact has been demonstrated before our very eyes. Demonstration at national and state conventions has furnished direct proof that beautiful work is possible, despite hampering conditions. It is just on this account that we base our high estimation of the value and essential need of conventions as agencies of education.

These practical exhibitions have done more to advance art photography than all the magazine writings, excellent as they are, because they educate the eye, which is of more practical use in photography than culture of the intellect, though one is supplementary of the other, and just because of the necessity of this mutual relation of mind and vision, we are desirous here to advise the photographer how best to utilize the information derived from practical demonstration; otherwise, he may not be able to make application by assimilation of the principles underlying artistic illumination of the model. When we are delighted with any successful performance, it is a natural human tendency to palpably imitate its excellence, like Sir Andrew Aguecheck, "We'll make one, too," despite our self-conviction of the impossibility.

Tame imitation is no evidence of ability to perform. We must imitate on principle, learn how to deduce the *rationale* of an effect, and make it applicable to our individual performance. Just let us suppose you have witnessed one of these demonstrations, a scheme of illumination having been brought about by which some charming effect is secured.

You carry it in your mind's eye, go home and as near as possible imitate the method. You have that delightful softness and diffusion which you so admired in "X's" demonstration, breadth of effect, the very atmosphere, good space relations, drapery arranged just as "X" had it. You feel you are on the way to something fine—you be-

lieve you are on the right course; but stop, don't soar so confidently in fancy, and conclude you have solved the problem of esthetic aviation. There are necessary accommodations to be made for each individual case which the photographer encounters, which are not conformable to any set formula.

It is the duty of the photographer to take into account the concrete, not the abstract, governance in a particular case. In other words, each model demands an individual treatment and is not amenable to set principles. Suppose one is called upon to make a portrait of a handsome young woman, whose features are the classical, sparkling eyes, fine complexion, etc. We feel enthusiastic over the prospect of something charming in the shape of a portrait. Already, in imagination it is exhibited at some convention, hung in a conspicuous place, contemplated by admiring eyes. Let us study it along with him. Our light enters the studio from a certain angle and beautifully envelops the model. We make a graphic note of this for future reference, noting just how the model is turned against the light; yes, he ran up this screen to within a certain height relative to the head, pushed the background at that angle, all down in our notes—*literatum ad verbatim*—to make use of the data another time.

The other time comes, presents another charming damsel. We feel sure of another success—for have we not conditions down to dots to get it with ease? With an assuring swing, we wheel screens into position, look at the lighting, absolutely the same as last time. We take a last loving look—but why do we hesitate to press the bulb to make the exposure? Why? Because the charm dissolves apace, the vision of beauty is not there—what dissipates it? We find that our charming subject has lost no small share of her supposed loveliness. We wake up to the realization that every charming face will not yield to identical treatment. It demands individual treatment for its adequate expression.

We note, despite the general charming effect, that the features, contour of the face, etc., differentiate one fair face from another, and the method applicable to the one may emphasize some slight deviation which spoils the general presentation. Parts are brought out too prominently, too distinctly visible, which should have been depressed. Shadows effective in one may be cast too strongly, parts in too high-light, shadows unconnected. Just let us raise the head a little, what a change? Light reaches surfaces which previous to the change retreated into the shadows, and the prominences which were too obvious are now scarcely indicated. We now turn to the lighting to see if a slight modification cannot further aid us. The face gains in refinement by a very slight increase or decrease in the light. We thus get another picture, quite as charming as the former, and, moreover, we find out the most valuable fact, that you may improve a face, not so beautiful, by judicious management of the factors. You can idealize the countenance while still expressing it in terms of truth.

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## Honesty

C. H. CLAUDY

He had asked for a position for his son, who had some little experience in photography. Dad wanted him to get into a bigger and better place for obvious reasons. After he explained his son's experience, the photographer almost agreed to give the young man a chance. As a final agreement, the father winked and said, "The kid knows all the tricks of the trade."

"I am afraid we cannot use him here," said the photographer, "there are no tricks in the trade as we practice it."

There can be no permanent success in any establishment where there are "tricks" in the trade. Any transaction which is "tricky" is infinitely more an injury to the photographer than the customer. The customer is only tricked out of a few cents, while the photographer is tricked out of

the greatest aid to success, his own policy of honesty.

It may seem that no man these days needs a talk on the subject of honesty, yet there is a rather sharp line to be drawn between that honesty which denies actual sharp practices, but admits near sharp practices.

A physician came to see a modern mother's baby, which she thought a very sick child. After a careful examination, he said "the baby needs a dose of castor oil."

"But, doctor," protested the mother, "castor oil is such an old-fashioned remedy."

"Yes, madam," replied the doctor, "and babies are very old-fashioned things."

Honesty is an old-fashioned thing, but one which will never go out of style among the best and most successful men in any line of the world's work.

Before any man can have a sound business he must, perforce, be an absolutely sound man.

When an artist paints a picture containing human figures, he cannot hide defective proportions by clothing or drapery. He must make the outline of the figure correct before he paints on the clothing. There is no fault which a picture can have which is worse than to be out of drawing. No amount of wonder work in color or conception can atone for a fault in the drawing of a figure. This is fundamental.

Thus is honesty fundamental in business.

There are but a few men in photography who think they can cover up the evidence of defective business methods by laying on thick the colors of an outward business success.

These few try to camouflage old-fashioned honesty with a few tricks, which will never be discovered, little realizing that they are injuring themselves more than they help the bank account.

The proprietor finds a receptionist has sold a dozen pictures with a certain style of mount which is not in stock. The finisher puts the proposition up to the proprietor. "These mounts are not in stock, but I have

another, almost the same, which costs less money. May I make the substitution?" If the proprietor allows it, he does the customer no particular injury, but he injures himself. He has allowed an employee to see that he is but "almost honest." He has submitted to the "something just as good" idea of which druggists were once accused, and has thus set the example for his employees, which they will not only practice on his customers, but will practice on the photographer himself. The service they render is thus changed and will not be the best that is in them, but "something just as good." The morale of the establishment will thus be seriously injured.

The purchaser of photographs is the customer the proprietor serves.

The proprietor is the customer the employee serves. If the employees see that the proprietor is willing to skimp, to trim, to practice "almost honesty" in dealing with *his* customers, why should they be inspired to deal in any different manner with *their* customer, the boss?

No man is a hero to his own valet. The photographer, who is not absolutely and scrupulously honest with his customers, can never hope to be a hero or a model to his own employees. The good opinion of a man's employees is of more value than the good opinion of his customers.

The use of old plates or those not quite the best, the use of a chemical which is not quite pure, but a little cheaper, the substitute of an inferior brand—which the customer cannot tell from the best, the change of a mount from the one selected to one almost, but not quite as good quality, skimping in washing proofs to save time, all come under the general head of the mercerized brand of honesty in business.

Photography at its highest and best has no "tricks in the trade." In the ideal photographic establishment there is no need for deception. There is no transaction from the sitting to the delivery of the pictures which will not stand the most careful scrutiny.

These small near dishonesties are so rare as to make them the exception, rather than the rule. But we all know they do happen, sometimes. But the "two-price" scheme is more common, in spite of the fact that it has been fully demonstrated in every line of selling that the *one price* idea is right.

The photographer who cannot glance at one of his prints, no matter when made, and tell the customer exactly what that style of picture cost, has a defect in his system which should be remedied immediately. One price to every person, and that price so ironclad that every man, woman or child in the establishment can instantly tell it without looking up the record of the pictures when sold, is the fair price. Many photographers believe the price of every sample photograph should be on the mount in plain figures, so there will be no chance of doubt in the mind of the customer. If one price is right to everybody in a hat store, a grocery store, in a shoe-shining parlor, then one price is right in photography. It may not be dishonest to have two prices, but—!


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"Women," observed the man who had just failed to better a pair of sixes, "are funny animals."

"Yeah?" absently replied the fellow who had been nursing along three treys.

"Yeah—no, I'm out of this pot. Yeah, if you want to get away with anything, just tell the truth because they won't believe it. I told my wife I was going to play poker tonight and she pretty near laughed her head off. She knows blame well I've gone to a lecture at the Y. M. C. A., I'm such a darn liar."

## FOR SALE

 WE have just a few copies of "Camera Work" which we will sell for fifty cents each, postpaid: 13 Specials; one No. 29, Geo. H. Seeley; two No. 4, Fred'k H. Evans and two No. 47.

**BULLETIN OF PHOTOGRAPHY**  
636 South Franklin Square, Philadelphia





"Study"

Agfa Ultra Special Plate



Demonstration by Nickolas Muray at the P. A. of A. Convention in Washington, D. C.

Photo by Dr. J. B. Pardoe

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

Not much excitement in the Secretary's Office at the time of this writing (Jan. 2nd). We are getting all set for the Board meeting in Detroit on the 7th and will have a big story to tell next week.

Accompanying each of the more than 3000 bills that were sent out on the first of

the year was an inquiry for names of those who might be particularly interested in a copy of the Winona School prospectus for 1924. For the benefit of the readers of this magazine who may not be on our mailing list, the form is reprinted for your convenience.

## 1924 Winona School of Photography 1924

"Nothing great was ever achieved without enthusiasm."—Emerson.

Has your enthusiasm for your photographic vocation reached the point where you wish to improve your workmanship and methods? If so, let us send you a copy of the 1924 prospectus on the Winona School of Photography, conducted at Winona Lake,

Indiana, under the auspices of the Photographers' Association of America.

Fill in, detach and mail the following form to S. R. Campbell, Jr., General Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

General Secretary, P. A. of A.,  
722 Bond Building,  
Washington, D. C.

..... 1924.

I am (am not) a member of the Photographers' Association of America, and am interested in the 1924 session of the Winona School of Photography. Kindly send copy of prospectus to

Name ...

Street

City

State

**I am a**

Studio Owner

Studio Part Owner

Studio Manager .....

Studio Employee



## "Pictorial Photography"

*Address and Demonstration by NICKOLAS MURAY, New York City, at the P. A. of A. Convention in Washington, D. C.*

I do not know why they put me down as a pictorial photographer. I have nothing to do with pictorial photography, except that perhaps I do something different from the conventional idea of pictures. I think the time is coming when most of us will have to do something different from what we have been doing for the past forty or more years, and do something *new*. The public will want something that is different. As Mr. Frank Scott Clark said, children are being educated in the schools to demand better things and will not be satisfied with just the things we give them. It is also true that we should not be satisfied with the things we can give them, but should try to give them the better things.

We learn a good deal from the pictures of our forefathers, and also from the bad pictures they made. If you study them, I think you can learn quite a lot from the bad ones. Art is really a process of elimination. Do things which are necessary, yet include things which are just props.

It is our duty to develop ourselves more than we are doing. If ninety per cent of my customers are satisfied with the pictures, it does not mean a thing to me, because at least ninety per cent of the people do not know the difference between a good picture and a bad one. They just take it because my name is underneath it. But there are ten per cent who come to me for the reason that they know they will receive the kind of pictures they expect; they know the good pictures from the bad. This ten per cent gives me push to do better things than I am now doing.

I do not agree with Mr. Clark in one matter that he spoke of, about copying other people. If you read history, just as he said, of great artists in painting, they were apprentices to some greater artists than they were in the beginning. If you see Holbein or Rembrandt pictures, you will notice that they are very much like the masters from whom they learned to paint. But when they had served their apprenticeship and went into business for themselves, they immediately set about to develop their own individuality in their paintings. I should not say that I wouldn't copy Whistler—not deliberately copy him, but I would take him as an example. Or Rosetti—I learned a great deal from Rosetti's paintings. He is a master of the oblique, straight and horizontal lines—exactly what Mr. Clark was talking about. Those are the things which I think we should look up to and learn from. I look at Mr. MacDonald's things—very marvelous things—they are an inspiration to me and I see no reason at all why I should not try to approach

the thing he is doing. That is the way we all learn—by seeing other people's work. I have seen thousands and thousands of pictures, and I cannot help it if I unconsciously do things that remind me of something I have seen, God knows where—when I get a subject that awakens in me something I think will suit that particular person. You cannot apply the particular basis to all the subjects. That's where a number of photographers make a mistake—using the same lighting, props, chair, etc., on any subject that happens to come in. That is a thing we must get away from, try to do something individual. We can do that by keeping our eyes open, by watching and by studying.

When you go in the street-car, theatre or the movies—particularly in the movies and on the stage—study every motion of the actors, they are more or less futurists. The dancers give me infinite inspiration, because I have a feeling for life. I cannot explain the thing scientifically, like Mr. Clark did, but I just do it the way I feel. If I see a good picture, I can tell it is a good picture and can point out why it is good, because I have watched pictures. A picture to me is the portrait of the flesh. That is why I am a photographer. There are quite a number of photographers who are in business because they like photography, a number of them are in the business to make money. I am in the business because I like it and I want to make money. Most of us are in it for that reason.

*The lighting system:* Everybody has their own lighting system; and it is absolutely individual. If I owned a studio, I would have nobody in the studio but the sitter and myself. Nobody helps me. I think it is a great mistake to have one, two or three helpers in the studio, particularly when you have an absolutely strange person coming in.

I am sorry that I missed Mr. Shinn's talk on the "psychology of children." I think the same thing can be applied to women. It is just like the children, because photography is really something like dentistry. If you can make it painless, it will show in your pictures! and all the props—the unnecessary props—help to destroy the effect of what you would get without these props. For instance, in the studio I never use any reflectors. Besides the camera, probably there is one lamp or, at the most, two lamps. All the rest I have on the ceiling, and I have found the subject feels more comfortable with less things around than when you close him in with reflectors, stands, top lights and back lights. Try to put yourself in the subject's place and you will see how it feels. There is another point photographers seldom take into

consideration—the point of view of the subject. Just imagine yourself going into a studio, if you had never been a photographer, and having your picture taken with an assortment of things around you. How would you feel? That is the reason why I insist on keeping in mind the elimination of the unnecessary things.

Mr. Clark said a lot of nice things about composition which were very instructive to me, because I could not express those things the way he did. Here are a few props which I want to show you. My subjects are always supported by something which gives them an ease of mind, when they are leaning against things or standing against something that they cannot move. It is good for you, too, because you know what it means if the subject stands like I do and acts shaky. I have a very plain table in the studio which is painted blue and which I use most of the time, to let the subject sit on or stand against. I have found it more practicable than chairs, because most men will sit down like this or any place they come to. (Indicating by sitting on end of table or desk.)

I just want to tell you about this. (Indicating a platform.) I use these for dancers in the studio. This also will interest the commercial photographers, because you cannot live only on art. I have to do quite a lot of commercial things myself—sashes and all that business. I use this platform on most all occasions when I make full figures. The reason is because this gives a feeling that they are not on the same level with you. They are a little bit higher. The platform gives them more dignity. Yes, if it is a full figure, I always use a platform and always use something to rest against, besides.

I have found it helpful to copy Rosetti. He composes his pictures always in squids. He fills squids always, whether oblong or not, and always frames it with two lights on the side. I have found it very easy to compose things between these two lights. Of course, this should be a little better done than it is. I have in the studio a beaver board for the third tone, although you can compose things here and get them just the way you like it. (Has table between two screens.) Sometimes I close up the top here. (Indicating.) But most of the time I leave it just the way this is. (Indicating.)

When my customers make appointments with me, they always ask me what sort of a dress they should wear; and most of the time I am trying to tell them not to bring an evening dress, but bring a dress that they really like; if possible, one with long sleeves. This young lady did not have any long sleeves, so we made some of lace. (Indicating.) The reason for long sleeves is that fat arms in an evening dress have to be sliced after the proof is delivered. I do not think there is anything more ugly than exposed flesh, hence dresses with long sleeves are preferred.

Another thing I want to tell you, which I

learned from looking at pictures. In the beginning I made only heads, whether it was man or woman. I always made heads, because that was the easiest thing to do. Finally I became dissatisfied, because I knew it was only a shortcoming. It is a matter of practice, of developing a sense of composing a picture, for which again I resort to books, paintings and other photographs, to learn how to use heads. A three-quarter picture, or any picture with the hands, is always more interesting than just the head. If you acquired a knowledge or technique for making just heads, it should be only the first milestone in your advance. Try to pass it and get to the next one. There is always one more milestone ahead of you. Never stop and say, "I know enough. Nobody can beat me." There is no limit at all for learning.

There's one thing—a fan—which is the most difficult thing to handle gracefully, particularly for photographing.

I had in mind to ask for another prop today. I wanted to devise a wooden frame that is movable up and down and sideways. After the subject was posed I wanted to put this frame right close in front of her so as to cut out the rest of the things, just to show you what the real picture would have been, because I can see it on the ground-glass. You cannot all look on the ground-glass, so I will ask you to use your imagination as to how I am going to get this picture. I am going to leave the model absolutely the way she is.

This light right now is quite bad, because we should have a sky-lighting. These shadows are too deep. It would require too much retouching. There is another thing which I want to express. I would say ninety-five per cent of all average commercial and professional photography is over-retouched, in spite of the fact that the public is satisfied with it. It is a very, very wrong thing to do—a fifty-year-old woman made twenty-five, all these bad things spoiling the taste of the public. You can retouch; you've got to retouch, because the camera is a liar; I admit that. But you must not overdo it. And it is very often the case of pictures—I have subjects coming down to the studio and showing the pictures and I really could not recognize them. All the similarity is killed. Why? The reason is, the operator takes the picture, and that is the end of it. The retoucher retouches it and the printer prints it. The last two have not seen the subject at all. They do not know what she looks like. The retoucher is expected to make a beautiful young face, take out lines and keep them young. You can do this and still keep the resemblance. That is one of my hard points and I am always back of that retoucher and before the proofs go out I want to see it. If it is not the way I think it should be, it goes back for retouching. Nothing ever goes out unless I am absolutely sure of its looking like the subject. That is a very important thing.



Of course, such things as the color of the face are beyond my control. I would have had it a little bit darker shade. But we have to take things as they are. The pose is absolutely perfect to me. (Referring to young lady subject.) I would not change a thing about that. I have a safe full of lenses. I do not need to advertise any lens, because I try most any lens that comes on the market, try it to see whether their claim is true. I have here a lens which I honestly believe is the best I have in my place. Now, just remember one thing, this is all personal opinion. Don't take for granted that it is all true. To me it is the truth, but you can take it just as you like. This lens is a thing which really eliminates about twenty-five to thirty per cent of retouching. I do not know why, but it does. I very seldom go into the scientific end of things. I like to know things thoroughly and usually go after them and find out what I want.

There is one thing which I do when I take a picture. If it is a three-quarter picture, I never look down on my subject. My perspective is my eye and I get much better proportions if I take pictures where I look. If I want to get lower, I lower myself and see what it is going to do. It is a mistake to look at the subject like this. (Indicating.) It is a very wrong thing to look at a subject and then either lower your camera or elevate it. You should look from one point of view. I always look at my subject from the lens point of view. I stand over here.

Here is another thing. I always close my left eye. I have a very good reason for it; not that I cannot see with it, but the reason is this: When I look with both eyes, I see both ears; when I close one eye, I do not know from which angle, I see only one ear. You cannot see the real picture that the lens has in front of you unless you close one eye and look at it from the lens point of view.

This is a very simple lighting, but it will give a very pleasing picture.

Another very important thing: I always use a silent shutter, so that when I take a picture of a subject, they never know when it has been taken and a much more natural expression is usually obtained. You can talk to the subject and make your exposure. (Takes picture of young lady subject, followed by applause.)

I have often seen the hands up here (indicating with hands against breast) without reason. It is all right to do that, but let the finger do something, give a reason why it is up there.

When the model was sitting straight before you, one of her knees was a little bit further toward you than the other knee, and the silk gave a high-light. It gave enough roundness to indicate this triangle, which looks very well in a picture. These pictures will be developed and you can see them.

Frequently I have requests from magazines where I have to make illustrations and decora-

tions for pages to be published. Probably you have seen a few in various magazines. We are going to have some dancers here and I am going to make a few exposures in different lightings. But while they are coming, I want to show you another little thing which is very interesting and very useful. I often work with actors and actresses who come to me from different places. Last winter they played "Romeo and Juliet" in New York, at which time I photographed some of the members of the cast. I found a simple medium for making suggestions in pictures. In the play, "Romeo and Juliet," the Italian style of architecture was carried out; I think you have seen some of my pictures downstairs that I made. You simply make a drawing of whatever you want on a piece of paper. I happened to think of a Catholic or Italian window. (Draws on paper on floor.) And you have this design. (Indicating.) The reason I folded it in half is so that I will get the other side exactly alike. Then cut it with a razor blade or scissors. Of course, you can apply this to anything that suits the personality of your subject. Here is a piece of parchment paper that I use. (Hangs the improvised screen, making arch window effect.) I get this straight in my negatives.

There is another thing I want to show you about this, which is very interesting. The color of this parchment paper, which you can buy in any paper store, is yellow. It shows quite dark in the negative. If you put a subject in front of this and make your exposure and put white in the back of it (of course, this has to be supported) you eliminate that ugly shade that we very often get when your subject is close to the background, and you get a very, very pleasing effect; not destroying at all the shadow on this side, which comes from the real source of light.

I will have to appeal to your imagination, as these lights here are absolutely wrong.

(Demonstrator presented young lady from dancing school in Washington.)

When you work with Karo lights, you have to be very careful on your ground-glass that they run straight, because if they do not, your picture will be shot to pieces.

(Subject told to drop hands, then to lift them, looking upward, standing on tiptoe. Picture is thus taken. Another picture was taken of subject kneeling on bench with upraised hands. Two more dancing girls were presented.)

I cannot exactly show you this effect with the spot light, because it is supposed to cover the whole figure. This covers only about half of it.

It is impossible to hold the pose, unless the subject has a support.

This lens has too long a focus. That is why I cannot get a good spread of spot. When I get the spot light shooting up and enclosing the whole figure, an oval circle gives a very pleasing effect.



A MEMBER: What do you use for your film of light?

MR. MURAY: For the main lighting?

THE MEMBER: Yes.

MR. MURAY: I have practically this, only with large beaker globes. I have four one-thousand watts on the ceiling. With these reflectors, which probably give me more light than all these here (indicating), I do not have to expose a figure more than half a second.

A MEMBER: What is the name of the spot you use?

MR. MURAY: Wohl, only I have a different lens in it. This is just a plain piece of beaver board. I very seldom use white for a background. I always use a shade lighter or darker than the flesh itself. If I want to use a light background, it is much more pleasing than the white background. In such cases a screen will always seem colored and darker than the background itself. I always use one of these backgrounds with very little contrast.

The lighting I am using now is lamp lighting, absolutely straight from the front. I put this lens directly underneath from the level. I do not have it here. But in the studio I have a lamp attached here (indicating), with reflector, with a four-thousand-watt bulb, which I use often when I want to have a high tone picture. I mean by that a very light picture, because this lamp alone will throw shadows under the nose and under the chin and this lamp on the bottom of the lens will lighten up—not altogether; it will leave shadows, but it will leave a very gray tone, not a black shade. It is quite an important thing. We must utilize these things, whether you make figures or just heads. On an 8x10 you should not use a shorter focus than an eighteen-inch. If you do use it, you will find that you have distortion on your plates. For a head, 8x10 is often too short. In the studio I am using a 22½-inch one. Of course, it is perfectly all right to use something much shorter on a 5x7.

✱

A man from the backwoods visited New York for the first time, and went into a restaurant to have his dinner.

All went well until the waiter brought him a napkin. The eyes of the backwoodsman flamed and, pulling a six-shooter from his hip pocket, he told that waiter his mind.

"You take that blamed thing away at once," he said, evenly. "I reckon I know when to use a handkerchief without having them darned hints thrown out!"

✱

**It was decided at the Board Meeting that the National Convention of the Photographers' Association of America will be held in Milwaukee, Wis., the week of August 4th.**

## Judging the Quality of Natural Color Photography

It is something of a difficulty for a photographer, though all his practice has trained his eye to judging the good qualities of monochrome pictures by the camera, to divorce this acquired faculty which has become second nature with him and come to a valid decision as to the particular merits of a photographic reproduction of things reproduced in the colors of Nature. We have now, it is generally admitted, succeeded in reproducing not only the absolute form of external Nature, but also her varied colors and tints; in a word, what the eye sees upon the focusing screen of the camera. But here the practitioner encounters the difficulty. He is so used to translate, mentally, the scheme of coloration in the expression of terms of black and white, that when he looks at masses of color they seem in a measure crude when they are placed in juxtaposition. The minute and delicate gradations have to struggle, as it were, for existence.

They must take their chances, especially at the edges, or they become unpleasantly modified by the effect on the vision produced by complimentary action of each color, thus giving rise to false relations, and unnatural relative tone.

True, this is just the same condition of things which the painter has to encounter when he undertakes, like the photographer, to reproduce the actuality of Nature on a limited scale, corresponding to the sizes of our plates used in photography and especially in the miniature dimensions of the natural color plate.

We understand the methods employed by the skilled painter with pigments, how he surmounts the encounter of this peculiar behavior of light fringes by certain modifications of tones, by suppression, or at times when necessary, complete extinction of intensities which are artistically incorrect, because unpleasant to normal vision; the eye, by direct vision, doing physiologically

what the painter in the reproduction effects mechanically. Most of us have noticed this unpleasant effect in the projection of the hand-colored lantern slide, where the artist has merely filled in the outlines of the objects with colors, approximating those of Nature without the modifications which a trained painter would introduce. Something always seems wanting in the picture, something unreal, even when the work is carefully done, because the effect is not what our normal vision gets from the actuality. In other words, *crude* presentations of Nature, qualifying the word crude as here applied, are artistically unpleasant, the unpleasantness not traceable, to be sure, to any defect in the color process, since the reproduction approximates closely the colors of Nature, but incorrect because not appealing to artistic perception.

The reproduced actual colors seem more vivid and intense than in the open air due, no doubt, to the minuteness and consequently close proximity of the masses. Besides we are inclined to think that under strong illumination there is a certain amount of extra radiation of light from natural objects which the film registers relentlessly and thus gives in the photographic reproduction an excess of light which the eye, viewing the same, shuts out or greatly diminishes.

The great defect in all color reproductions is in the want of breadth and repose. They have too much glitter and dazzle to please the artist. Perhaps some means of modification might eventually be suggested by the interposition of screens or methods of exposure, something akin perhaps to the retoucher's way of remedy. At any rate, we are hopeful of the future of color photography, which is still in its infancy. Meanwhile let us appreciate what the workers in this direction have already accomplished.

✱

Mr. Skimp—"I don't see how you had this counterfeit bill passed on you."

Mrs. Skimp—"Well, you don't let me see enough real money to enable me to tell the difference."

## Simplicity in Art

The tendency in photographic art is toward the introduction of too many incidents, which are in themselves attractive, and therefore naturally looked upon as features which add to the general interest by accessory association with the main subject. Well selected and appropriate accessories, it must be acknowledged, often aid in giving emphasis to the principal parts of the picture, but more often they are introduced without consideration of their effect, and so weaken, rather than strengthen, the expression of the picture as a whole.

Have you not noted how strongly a single figure or a mere head and shoulder portrait, if well presented, with merely a plain single toned background, stands out from a miscellaneous collection? Why is this? Why do the others, with their complicated masses of detail, instead of producing a strong impression, seem poor and weak beside the simple plain head study?

The strong effect is due to the simplicity of the masses.

If incidents be introduced into the background, so as to make it show a number of small areas of lights and shades, which are of nearly equal strength or intensity to the figure, we note that the figure does not stand out from the ground as it ought to, that is, it has no artistic relief. In a word, it has lost its simplicity.

Now, we do not wish you to imply from all this that the only requisite demanded in a picture is poverty of detail. Baldness is not synonymous with simplicity. You may have detail in the picture, where detail is essential, but you must manage so that the lights and darks shall not compete with each other for the mastery of effect.

In composing, see that you have a highest point or place of light and a greatest point or place of dark.

Take, for instance, a picture by Rembrandt. You imagine at first that it has a preponderance of deep shadows, what looks to you as excess. But his work is really the climax of simplicity in art. He always leads

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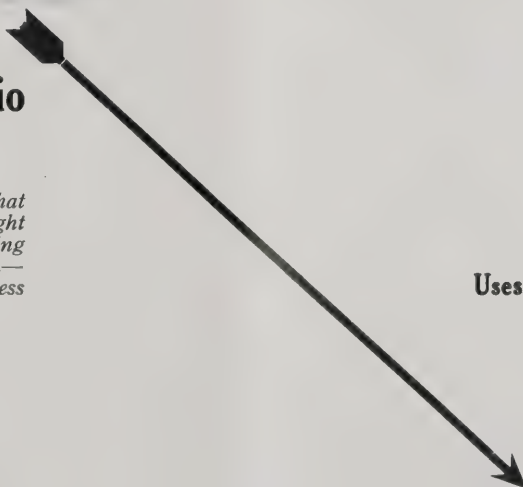
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*Abel's Weekly, November 17, 1923'*

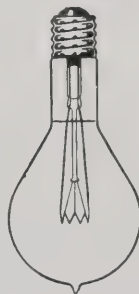


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up to some principal light. In his portraits, this light is on the forehead, and he never overloads his background with incidents.

In his subject pictures, especially in his etchings, he introduces the greatest detail in the background, and for that matter puts it in pretty liberally everywhere else, but he keeps the detail so low in tone that you have to look for it. But the effect is there. It does its work in producing the grand impression.

In his pictures, just as in nature, there are no two shades nor any two lights just of the same strength, and so we have variety while at the same time there is simplicity.

And so, we might also direct you to Laurens, Meissonier, Bouguereau, Troyon, Corot, Daubigny, and many others, where

you find this simplicity associated with proper expression of detail.

But these pictures are never bald. There is always some central interest to which everything else is made subservient. Nothing is forced, but all looks natural.

Success in art, whether it be in painting or in photography, depends upon right choice of subject.

Do not photograph indiscriminately, but carefully select the subject, and if it does not please you, drop it (we are not talking to the commercial photographer, but to the picture-maker). Have supreme interest in your work. If your interest or enthusiasm flags, then your work shows it. Study much if you want to succeed. If you are not willing to give art serious study, leave art alone.

## The Prevention and Remedy of Imperfections in Prints

By imperfections in prints we mean any form of deterioration due to the improper use of chemicals or faulty manipulation which causes chemical changes that are injurious to the print.

One very common print defect is the formation of a white powdery sediment or scum which covers the print and does not wash off. If such a precipitation on prints is encountered, and can be removed by washing the prints in a 5% solution of sodium carbonate, you can be quite sure it is caused by aluminum sulphite in your fixing bath.

The acid fixing bath consists of a mixture of hypo, sodium sulphite, acetic acid and alum. As the sodium sulphite and alum form aluminum sulphite the fixing bath is really made up of hypo and aluminum sulphite dissolved in acetic acid.

Aluminum sulphite in solution has an important function in the fixing bath and it is kept in solution by the acetic acid. But this is what happens when a fixing bath is overworked or contains acetic acid which is not a 28% pure acid.

The developer carried into the fixing bath

with the prints contains sodium carbonate and this neutralizes the acetic acid. When the acetic acid is so used up or neutralized that it falls below a certain point it is no longer able to hold the aluminum sulphite in solution. As a result it precipitates on the prints and not being soluble in water it remains in the pores of the gelatine unless it is dissolved and washed away.

The way to prevent this precipitation is to use pure 28% acetic acid and never use a gallon of acid fixing bath for more than four gross of 4 x 6 prints or their equivalent. Another way is to use the acid stop bath between developing and fixing. This bath greatly reduces the sodium carbonate in the developed print so that very little of it is carried into the fixing bath.

To remove aluminum sulphite deposit from prints make up a 5% solution of sodium carbonate and do not have it over 65° F. Place the prints in this solution for several minutes and then wash thoroughly.

The second form of imperfection we will treat on develops with age and is most likely to be encountered when prints on developing out paper are brought to you to

be copied. The print seems to have faded and in the highlights where there is the least silver the image is a yellowish white.

The silver image has been converted to a modification of silver sulphide. The print was fixed in a sulphurized fixing bath that was slowly depositing sulphur, some of this sulphur remained in the print, even after washing, and the silver image has gradually turned to silver sulphide.

This trouble will not occur if prints are thoroughly fixed in a fresh, clear, acid fixing bath, that is not depositing sulphur, and then thoroughly washed.

To restore the print it is advisable to clean it thoroughly. This may be done with a piece of art gum. Grease marks can be removed with gasoline and the print finally rubbed over with alcohol. If the print is mounted soak it in water and remove the mount.

Fix the print thoroughly in fresh hypo to remove any silver that has not been oxidized by the original development. Wash thoroughly and harden the print for two or three minutes in a 3% solution of formalin and wash again.

If the highlights are stained with silver this can be bleached out but the operation is dangerous for two reasons. It requires a deadly poison (2% solution Cyanide of Potassium) and not only is this deadly poison but there is very great danger of bleaching out the silver image as well as the stain.

If the highlights are not stained the entire image may be bleached to silver chloride in the following bath:

#### Solution A

Potassium Permanganate .....75 grains  
Water .....32 ounces

#### Solution B

Sodium Chloride (table salt)...2½ ounces  
Sulphuric Acid (CP)..... ½ ounce  
Water to make ..... 32 ounces

Use equal parts of A and B. Bleaching will require three or four minutes. These solutions keep well separately but not when

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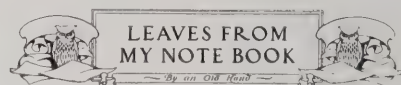
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mixed. Be sure that the permanganate is thoroughly dissolved as small particles will cause spots.

This bleaching solution causes a slight stain which is removed in a 1% solution of sodium bisulphite. The print should then be rinsed well and exposed to a strong light (daylight if possible) while it is developed in an Elon-Hydrochinon developer. The exposure to light is required to form a strong image and as there is nothing but the original image to develop the more light the better. Wash the print thoroughly.

The common stain caused by oxidation of the developer is also removed by bleaching and re-developing as we have just explained. Prints are sometimes exposed to the air during rinsing or if they are not thoroughly immersed in the fixing bath and the result is a yellow oxidation stain. As a rule such prints are made over. But if, for any reason, it is desirable to remove the stain the permanganate bleach dissolves it away, re-developing brings back the image, bisulphate clears it and a perfect print is the result.—*Studio Light.*



My thanks are due, and are hereby tendered, to Floyd Vail, the well-known pictorialist, for the illustrations which are printed in the January number of *The Camera*. It is evident that Mr. Vail spends, or rather has spent, a great deal of time in Central Park, New York, near where I resided for the long period of thirteen years. I know every nook and cranny of the park from Fifty-ninth to One Hundred and Tenth Streets, and often passed entire days in it without going to the roadways outside. And I keenly appreciated its pictorial possibilities, intending to make some exposures there sometime or other. But Mr. Vail has saved me the trouble.

✱

Central Park, or for that matter, any other park, is an object lesson to the aspiring



photographer. It takes years and years of devotion to pictorialism to produce results like those of Mr. Vail, who has an intense feeling for his subjects, one can see. If there is one lesson to be learned from them, it is this, that pictorial quality is omnipresent, only one must have the intuition or the ability to see it. Nine out of ten, nay, ninety-nine out of every hundred photographers, who make snaps in Central Park, do not get anything like Mr. Vail's results. I know. I have watched them at work, and have seen their prints.

✱

The magazines which print pictorial photographs, emphasize the undoubted fact that it is only by long and arduous devotion to the cult that you become a pictorialist—you may make photographs and have them reproduced, but between the ordinary photograph and the pictorial there is, of course, all the difference in the world. Volumes are written and published to bring the point home to the tyro. And how long the road to success is may be gauged from the fact that though there are probably many millions of photographers in the world, there are not many thousands of pictorialists of the first rank—this I aver from years' and years' study of the subject.

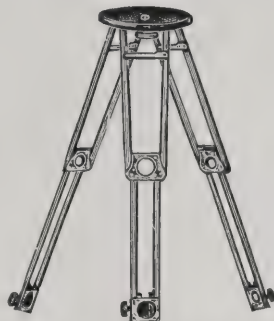
✱

"By their works you shall know them," and this infallible rule applies to the photograph with irresistible force. "The picture is seen at a glance." While writing this group of paragraphs, I have casually glanced back at the pictorial work of twenty-five years ago. Well, between that and the exemplifications of the present time, there is not much to choose. Stieglitz's "Going to Church," produced in 1895, would rank just as highly today. The principles of pictorial production have not varied in the meanwhile—only the methods have changed somewhat. That's all.

✱

So perhaps, after all, we are apt to misuse the blessed word "program" in this connection. Or is it that consistent pictorialists

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are born, not made? It is a complex thing to discuss. We may regard it very much, I think, as a case of eugenics—*Poeta nascitur, non fit*. The poet is born, not made. So, too, is the pictorial photographer of the highest type. The records show that though there are very many noteworthy pictorialists in photography, the number of outstanding giants is and always has been very few. And always will be, I think, for the reason the highest mental attributes that go to the making of a pictorial photographer are not very common amongst us.

\*

The practical value of pictorial photography lies in the mental exaltation which the work induces in the mind of producer and beholder alike. It will probably never happen that pictorial photographs will form part of the great art collections, but that need not deter adherents of the cult from the work. It is sufficient that a pictorial photograph *does* its work, like anything or everything else on the earth. The end justifies the means, in this as in other things.

\*

The coveted glory of the earnest pictorialist is, of course, recognition of his work in the leading expositions and publications,

medals and prizes. But his work does not appreciate in the same way that paintings do—Gainsborough's "Blue Boy," for example—and yet to the making of a really good pictorial photograph there is as much care, thought and labor demanded as in many a painting. The rewards, therefore, of photographic pictorialism in the non-commercial sense are not possibly commensurate with the exertions expended in making the photographs. But this apparently does not act as a deterrent to the camera enthusiasts.

\*

### The Chauffeur's Photograph

FRANK FARRINGTON

In those states where the law requires a licensed chauffeur to submit a recent photograph with his application for license, there must inevitably be a lot of this work done by the studios. Most of it is cheap work. The chauffeur wants about as little photograph as will get by with the registration bureau. He is not after a picture. He is after a license to drive.

The chauffeur jobs take little time and bring in little money. Why isn't it worth while for the photographer to try to make this business more profitable?

In the first place, if you are going to do

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this work, it will pay better to get all of it you can get. If it pays at all, it pays to do as much of it as possible, even though the jobs are individually of little consequence.

In the second place, why not try to make as many as possible of these sittings produce orders that amount to more?

By getting a list of the licensed chauffeurs in your town, you develop a mailing list to which you can send advertising letters asking for the business, telling the chauffeurs that you are prepared to do the work quickly and satisfactorily, supplying prints in the shortest possible time. You might even tell them you can give them twenty-four hour service, or less if they want it. In many instances this business goes to the studio with the reputation for quickest delivery. Tell them to call up the studio and say when they will be in, and then take the picture while they wait, or rather, without any wait at all. If a chauffeur knows he can drive up, park his car, and get the sitting over with, and be on his way without loss of any unnecessary time, you are the man he will want to patronize.

But when a chauffeur has sat for a picture and you are able to make a negative that will produce a good photograph for other uses, a photograph he will want to give to friends and relatives, then exercise your salesmanship ability in trying to sell him some of the photographs got up in good style for general use. His license photograph must be a small picture on a small card, but you can make up very attractive photographs from that same negative, or you can make two exposures or more and get something larger, too.

Plenty of those men have friends and relatives, sweethearts, who would like their pictures. Many of them are young men away from home and know that their parents back home would welcome a photograph. Why not talk to them about it and interest them in ordering half a dozen good photographs made from the negative?

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will have a tendency to set the subject to thinking about the desirability of having more pictures finished. "Send Your Mother Your Photograph." "Have a Special Photograph Made for HER." "Chauffeurs: We can make some nice pictures from your license photograph."

You can design a special feature in the way of some attractive finish adapted to the use of the size of negative you make for chauffeur's license photographs and you can advertise it as "The Chauffeur's Special 1/2 Dozen," making an attractive price and suggesting an order for these to every man who has a license picture made.

If there are going to be several dozen or several score of chauffeurs coming to you within a short period to get photographs taken because they must do so, it will be your own fault if you do not capitalize the opportunity to the extent of getting as many orders as you can for additional work.

\*

### Income Tax in Nutshell

**WHO?** Single persons who had net income of \$1,000 or more or gross income of \$5,000 or more, and married couples who had net income of \$2,000 or more or gross income of \$5,000 or more must file returns.

**WHEN?** The filing period is from January 1, to March 15, 1924.

**WHERE?** Collector of internal revenue for the district in which the person lives or has his principal place of business.

**HOW?** Instructions on Form 1040A and Form 1040; also the law and regulations.

**WHAT?** Four per cent normal tax on the first \$4,000 of net income in excess of the personal exemption and credits for dependents. Eight per cent normal tax on balance of net income. Surtax from 1 per cent to 50 per cent on net incomes over \$6,000 for the year 1923.

\*

### Tips for Taxpayers

No. 1.

January 1, 1924, marks the beginning of the period for filing income-tax returns for the year 1923. The period ends at midnight of March 15, 1924. Heavy penalties are provided by the revenue act for failure or willful refusal to make a return and pay the tax on time.

Form 1040A, heretofore used for reporting net incomes of \$5,000 and less, from whatever source derived, has been revised in the interests of the largest class of taxpayers—wage earners and

salaried persons. Reduced from six pages to a single sheet, Form 1040A is to be used for reporting net income of \$5,000 and less derived chiefly from salaries and wages. Persons any part of whose income is derived from a business or profession, farming, sale of property or rent, though the amount is \$5,000 or less, will be required to use the larger form, 1040. The use of Form 1040 is required also in all cases where the net income was in excess of \$5,000, regardless of whether from salary, business, profession, or other taxable sources.

It being impossible to determine at this time which form is desired, copies of both forms will be sent taxpayers who filed individual returns for the year 1922, and may be obtained also at the offices of collectors of internal revenue and branch offices upon written request.

\*

### Book Reviews

*The British Journal Almanac for 1924*, Geo. Murphy, Inc., trade agents, New York. Price, paper, \$1.00; price, cloth, \$1.50.

*The British Journal Almanac* barring some features in photography, maturing too late for incorporation, is an excellent epitome of the progress of the art during the past year.

The various phases and departments of the profession are well considered, and the information is the report of what has transpired during 1923. It is, therefore, of particular interest to the practical man, the amateur and also to the scientific experimenter.

Its value is further increased by numerous tables and formulas for the principal photographic processes.

*The American Annual of Photography for 1924*, Geo. Murphy, Inc., New York, N. Y. Paper, \$1.75; cloth, \$2.50.

Percy Y. Howe, editor of the *American Annual of Photography*, has collected a number of interesting papers, contributed by well-known workers in photography and has shown much judgment in selection of what appeals to a varied class of readers. While the art phase is well exploited, the practical side of photography is adequately considered, and much that is of pertinent value will be found in the *Annual*. The *Annual* is illustrated profusely from the camera of well-known pictorialists.

*Deutscher Camera Almanac for 1924*, Union Deutsche Verlagsgesellschaft, Berlin, Germany.

This *Almanac of Photography*, published in German, is similar to our Photographic Year Books. It is now in the 14th volume, having been established by Fritz Loescher, 1909. The present issue is edited by Karl Weiss. It is a model of excellence, both in typography and in illustrations, of which there are some from the best workers in photography, exhibiting land-

## Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

- |     |     |                                       |
|-----|-----|---------------------------------------|
| No. | 1   | Modern Lenses (1899)                  |
|     | 6   | Orthochromatic Photography            |
|     | 11  | Developers and Development            |
|     | 13  | Photographing Flowers, etc.           |
|     | 15  | Intensification and Reduction         |
|     | 18  | Chemical Notions for Photographers    |
|     | 19  | Photographing Children                |
|     | 23  | Photographic Manipulations            |
|     | 28  | Seashore Photography                  |
|     | 33  | The Dark-Room                         |
|     | 34  | More About Development                |
|     | 37  | Film Photography                      |
|     | 38  | Color Photography                     |
|     | 40  | Platinotype Modifications             |
|     | 43  | Photographic Chemicals                |
|     | 45  | More About Orthochromatic Photography |
|     | 46  | Development Printing Papers           |
|     | 47  | Kallitype Process                     |
|     | 49  | Dark-Room Dodges                      |
|     | 51  | Press Photography                     |
|     | 52  | Aerial Photography                    |
|     | 55  | Architectural Photography             |
|     | 60  | Who Discovered Photography?           |
|     | 62  | Vacation Photography                  |
|     | 63  | Photography in Advertising            |
|     | 66  | Practical Methods of Development      |
|     | 69  | Printing-Out Papers                   |
|     | 73  | Panoramic Photography                 |
|     | 74  | Intensifying and Reducing Negatives   |
|     | 76  | The Hand Camera                       |
|     | 78  | Printing Papers                       |
|     | 81  | Ozobrome Printing                     |
|     | 84  | Time and Tank Development             |
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|     | 103 | Toning Bromide and Gaslight Prints    |
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|     | 114 | Beginners' Troubles                   |
|     | 119 | The Optical Lantern                   |

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scape, portraiture, genre and subjects of scientific interest. The various papers contributed are on technical and artistic subjects and are of much interest. The reader will find much of value in the communications and considerable new and up-to-date information. The price is \$1.02, American money.

✱

## Window Displays

One of the most easy and economic methods of persuading more people to buy photographs is to make your window displays more attractive than those shown by your competitors.

Perhaps you say your window is more attractive than that of any other studio in the town. Quite so, but you must remember always that your fellow professionals are not your *only*—or even your *chief*—competitors. Photography is largely a luxury business, and everybody who caters for luxury trade is a competitor of yours.

Besides being a business, photography is an art, and possibly you will not like to compare it with the sale of chocolates, for instance; but the public does very frequently compare the two, and, as a general rule, if the chocolate displays look more inviting than the photographic displays, the chocolate merchant will get the business.

So next time you are dressing your window, do not do it with an eye on other studio windows which you have seen. Don't just try to make it more attractive than John Brown's window up the street. John Brown is a fellow photographer of yours, and even if you do make your window better than his, all you are doing is to divert work from him to yourself. What you want to do is to make *more people want photographs*. Make your window the most attractive in the town and you will find business improves at once.

Every other luxury trade pays considerable attention to window-dressing and advertising. Look at the windows of the florist, the jeweler, the milliner—you will admit if you are candid their shows are as a rule far ahead of the photographic showcases and windows.

And yet there are surely no more attractive goods with which to dress a window than photographs.

One fault of the average studio-window display is the dark (not to say dingy) settings for the photographs. It would pay on occasion to have cream or light-colored curtains and floor covering. This might not be practicable or desirable in every case perhaps, but it would certainly catch the public's eye.

Try to get some light and *life* in your windows. Your pictures may be masterpieces, but if the public does not stop to look at them that will not help your business much. Of course, your window should be in good taste, but that does not mean that it must be so quiet and unobtrusive that it will fail to attract attention.—*The Professional Photographer*.



THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.  
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

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Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 858

Wednesday, January 16, 1924

Price 5 Cents  
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## Editorial Notes

The Hartsook Studio, at Bakersfield, Calif., has a window picture display which is attracting great attention. No wonder, for the display is not merely remarkable, it is unique. There are, first of all, portraits of President and Mrs. Coolidge, the late President Harding and Mrs. Harding, ex-Presidents Wilson and Taft, ex-Speaker Joe Cannon, Herbert Hoover and many other prominent politicians. There are also judges, military men, such as Pershing, Foch, Diaz and Liggett. Famous musicians, such as Paderewski, Sousa, Victor Herbert and Clarence Eddy, are included. We gather that the photographs were taken at the San Francisco Studio of the Hartsook chain

on the occasion of visits to the Bay City of these prominent people. The idea impresses us as deserving of imitation. Originally the scheme was devised by Gutekunst, of Philadelphia, who became world famous for his window exhibits of celebrities, and Gutekunst was also the very first photographer to have music played in his studio while making a sitting.

✱

Stephen E. Matthews, the well-known photographer, of Portland, Me., is the subject of a very interesting article in the local paper telling how he began executing commissions for customers for antiques, and then developed the idea into quite a large business. Now his fame as a collector of antiques is well known throughout the country and he receives innumerable inquiries. The article illustrates some of Mr. Matthews' treasures. We have often heard of photographers taking up artistic sidelines with profitable results—indeed, the transition from one form of artistic work is easy and inevitable. And the cases that have come under our personal observation have been numerous. Photography is a useful stepping-stone to many other interesting fields of human endeavor.

✱

Deep water photography dates, if we remember aright, from 1882, when the engi-

neers had the foundations of the great Forth Bridge on the East of Scotland photographed. Now in 1923 Dr. Bartsch, of the Division of Molluscs of the Natural History Museum, applies the idea to the portable motion-picture camera by encasing it in a watertight copper box, equipped with lens and finder. A plunger, moving through a specially designed leak-proof joint, operates the trigger which controls the exposure. Subaqueous photography is now fairly common these days, and is constantly revealing to us the wonders of the deep and aiding scientific investigation. But Jules Verne's book, "Twenty Thousand Leagues Under the Sea," if published today would be ridiculed. The sea, of course is nowhere deeper than six or seven miles and its floor is easily explorable, thanks to photography and other methods of investigation.

\*

The airplane photograph is being largely employed all over the world nowadays for mapping the earth's surface, and our table is rarely without some reference to the matter culled from the newspapers. Here and there, however, we come across some deductions from the results which we think far-fetched, if not inadmissible; as, for instance, the claim that aerial photographs help one to trace prehistoric life. There is cited a case where a photograph from the air suggests that such and such a removal of stones and landmarks *might* have taken place thousands of years ago. *Might* in this connection is a wise prevision. We would prefer geodesy and geology to chance snapshots from airplanes upon which to build theories of ancient life. However, this sort of thing makes good reading.

\*

A school teacher asked her class in what part of the world the most ignorant people were to be found. A small boy volunteered quickly, "In London, England."

The teacher was amazed, and questioned the lad as to where he had obtained such information.

"Well," he replied, "the geography says that's where the population is most dense."—*Dublin Times*.

## Photographic Inertia

Inertia is a physical property of matter, implying that nature won't do anything until constrained to do it. It wants to rest or return to a state of rest when forcibly moved. We need not recount the marvels of photography, or what energized light can do, when some indefatigable worker stirs nature from her Nirvana. Once moved, nature, when teased or coaxed, will sometimes get generous and hand out more than is anticipated, and then we have a supreme revelation. But, unfortunately, the same inertia characterizes the profession in photography. The photographer is too lazy to start investigation for himself, but always condescending enough to appropriate what some earnest worker presents to him gratuitously, provided he sees sufficient reward for the outlay of a little energy.

The professional's inertia is profound. We cannot call to mind a single important photographic discovery ever brought out by a professional. He may reasonably justify his inertia by declaration that he is an artist and not a scientist. Well and good, but why such a quantum of inertia, even in the exercise of the artistic function? Acknowledging that he is a potent agent in the art phase, granting that his work does show phenomenal advance, is that advance due solely and singly to his own effort? Where would he be if the audacious amateur had not forced him to the higher plane? How would he effect his art if the laboratory man had not made it possible by furnishing him with perfect means and controllable agents of manipulations? What is the educational value he derives from attending conventions?

He goes, listens to discourses, gazes intently on at demonstrations, studies the pictures which get award for merit, and then goes home and copies what he sees; like Sir Andrew Aguecheek. "He'll make one, too," with the result that professional work is all of the same die. Everywhere over the country it is the same. The few laborers in the

photographic vineyard labor only to hand out the vintage to the men who loafed till the eleventh hour. We cannot personally speak about the character of portraiture outside of Philadelphia, but in all probability it is the same as in any other large city. Glance at the work of the professional portraitist as shown in the display outdoors—"All ever the same."

The pictures in the show-case are replicas of those in any other case. No differentiation of style, pose, treatment. The only distinction is in the method of mounting, and in this we do see evidence of variety of taste and exercise of artistic judgment.

When one considers the great resources possible for exercise of originality in portraiture, it makes one wonder why some one does not strike out and give the profession something which shows individuality of expression.

✱

## Cold Weather Troubles

S. FISK

The beginning of a year always marks the making of good resolutions. We turn over new leaves in business, in moral intentions, and change the date on the calendar. In a few days we drift into the old ruts—that is, most of us, according to observation, engaged in the affairs of the world.

The photographer, being human, is not exempt from common failings. But it is nevertheless up to him to sweep and garnish his surroundings, to set his affairs in order and to plan for the future.

The seasonable work is over and we are face to face with the two worst months of the year. In 1855, when the allied armies were in Russia and apparently making headway, Czar Nicholas smiled grimly and said he had two doughty generals in reserve, January and February.

It is in the bitter weather that the photographer finds his greatest trials. Solutions work unevenly and sitters do not care to risk the discomforts of outdoors to keep appointments. Of course, snow is picturesque enough in its way; it is welcome

to the youthful amateur and looks pleasing to the eye in snapshots, but if you are running a business peculiarly dependent upon favorable climatic conditions, like a photographer's, its inconveniences are only to be borne with exemplary patience and a determination to overcome the obstacles they create.

Were I conducting a studio, I would emphasize the fact in my advertising that it is always well warmed in winter. Nothing is so discouraging to a sitter, a patient or a caller as chilly reception and waiting rooms. They have a morgue-like and depressing effect.

Then I would keep my showcases, sidewalk and entrance scrupulously clean, so that there would be nothing deterrent to would-be entrants.

And I would make a point of keeping myself in perfect physical condition, weather proof, in fact. My hands would never be cold and I would see that my employees were always in cheerful aspect and as indifferent as they could make themselves to external rigors.

A studio that has a reputation for equability of temperature and immunity from draughts and damp is an asset to the photographer, and would surely attract more patronage than one which is neglected in those respects.

The experienced photographer will, of course, see that the temperature of his solutions does not fall below what it should be, that moisture is not permitted to condense on his lenses, and that if he uses a shutter its action is not slowed. And it is hardly necessary to point out that if he uses electricity its illuminating value should be watched closely.

In short, the photographer during the winter months has to adapt himself to a new condition of things in the conduct of his business. Not only does the weather and our surroundings change, but people change—the world, in fact, hibernates, and we must perforce carry on our work in accordance with these altered influences.



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of *Abel's Photographic Weekly*  
and the *Bulletin of Photography*

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

Gentlemen:

For the sake of comparison, the membership of the P. A. of A. at the close of business on December 31st, for the past two years, is set forth in the following tabulation:

	1923
Life Members .....	71
Active:	
Portrait .....	771
Commercial .....	78
Associate:	
Studio Employees .....	263
Manufacturers and Dealers....	233
	—
	1416

The records show that 278 new members were received between March 1st and July 16th, while 288 new members paid their dues at the Convention.

Financially, the Association is in very good condition considering what it has gone through the past eighteen months.

To show the effectiveness of the Budget System, it may be stated that the anticipated balance for September 1st, 1923, was \$2,817.00, whereas the Treasurer's statement for that date shows total resources of \$2,725.41, with but one Convention Bill of \$263.40 unpaid, having a net balance of \$2,462.01, to which again may be added the \$390.00 payable on Convention Space—a total of \$2,852.01.

This is an exceptionally good showing in view of the fact that the Committee had very little to guide it in preparing the budget. It also speaks well for the Officers for living within their means.

A system was installed for keeping a statistical record of membership, such as name, address, dues received and date, new or old member, magazine desired, date of mailing card, plate and transparency, etc., and has proved very effective as a ready reference, labor saver and for accounting of members.

In addition to the regular membership correspondence, mimeographed letters have been mailed from time to time, to a list of three hundred and fifty Traveling Men informing them of affairs in the Association and soliciting their coöperation. The regular weekly publicity has been prepared for *Abel's Weekly* and the BULLETIN OF PHOTOGRAPHY and "News Notes," sent to a list of forty-seven Manufacturers, Dealers and House Organs whenever information was at hand that would warrant the title.

The condition of the Treasury did not require the mailing of bills two or three months ahead of the current year so a general release was made of 1453 bills to paid up members and about 1800 to those whose dues have lapsed the past two or three years. At the same time, membership cards and a letter were mailed to Life Members and a New Year's letter mailed to all Convention Exhibitors and the Traveling Men.

The Convention at Washington, considering attendance, was rather disappointing as our boosting for 2000 netted us but 1250. After completely circularizing the profession three times through the courtesy of the Eastman Kodak Company, and their mailing list, it is difficult to attribute the meager response to any one cause.



"Study"

Agfa Ultra Special Plate  
Made in Agfa's own Studio



"Gipsy Girl"

Agfa Portrait Film



The financial side was well managed by budgeting, with the result that all bills were cleared off and a balance on hand September 1st as previously stated.

The one lament, of course, is the delay in obtaining the stenographer's report of the Convention. This has truly been a lesson in false economy by which we should profit. Reports have been turned out as daily copy before and while the expense is considerably greater, the immediate results most certainly warrant it and the confidence and good fellowship of the membership are materially strengthened. We know this to be a fact from the many letters of regrets received at this office on this point. The report in the form of an annual or otherwise published in one complete copy is strongly recommended, as this can be done at no expense to the Association if gotten out immediately after the Convention and will undoubtedly influence many to join in 1924 when advertised in advance.

As a nucleus for the Traveling Exhibit of Pictures, a collection was made from the Salon of the Washington Convention and first sent to the Pacific Northwest Convention. Thence returned to the Des Moines Convention where the first Traveling Exhibit was extracted, the balance of 144 pictures going to California for their Convention and a few smaller meetings. It was received back at the Secretary's Office in Washington the last week in November and immediately divided into four smaller Exhibits. Wooden cases with screwed lids were built to size, insuring a snug fit and safety in transit. The three Exhibits now on the road have answered eight requests to supplement private exhibits. Two are in the Office of the General Secretary ready for immediate release. All pictures were numbered, listed and securely packed, the cases making reshipment an easy matter for members who desire to make use of them.

Winona School. The fact that the attendance at the second session last August was twice that of the previous year shows how enthusiastic is the desire for

advancement. One hundred and ten enrollments were on the books before the roll was closed to prevent overcrowding. After this, several telegraphic reservations had to be refused. There is a growing demand for an advanced course for the more experienced; also for a Commercial Class. This latter will hardly mature this year. Minor changes to the interior of the building will permit the comfortable handling of five classes of twenty-five students, of which one or two will constitute the advanced classes.

The success of the School is largely attributed to the generosity of the Manufacturers and Dealers in donating complete equipment for every department of the work. The Association is to be congratulated for having such a hearty endorsement of the activity and the donors are deserving of a deep sense of gratitude from the Officers and members of the P. A. of A.

Will H. Towles, of Washington, D. C., acting as Director for the two sessions, possesses a remarkable talent for instructing and managing in addition to his ability as an operator. In the score of testimonial letters received at Headquarters from 1923 students, he is highly praised and many prospects are expressed for returning in 1924 for the advanced work if he is again in charge.

By judicious expending of Winona School Fund, the remodeling and operating charges, together with the moneys advanced from the general fund, have all been cleared off with all bills paid and the account closed. Statement of the account has been turned over to the President and Mr. Geo. W. Harris, Chairman of the Board of Trustees.

To put across the Revision of Postal Regulations with the present Congress of the United States, it is imperative that the entire photographic profession stand shoulder to shoulder from the President down to the youngest associate member and support the front line of attack—the Committee on Legislation. This Committee,

appointed a couple of months ago, has been working on their local Congressmen and as soon as the Congressional Committee on Post Roads and Post Offices is appointed, every photographer in the country will be asked to address his representative in support of Congressman Kelly's bill. The surest way for the individual to support this movement is to take out membership in

the P. A. of A., so that the Committee on Legislation will have a solid representation of their profession back of them.

With the Office of the Secretary, ever at your service, I am

Respectfully yours,  
S. R. CAMPBELL, JR.,  
General Secretary.

*The Secretary of the P. A. of A. is compiling a list of all professional photographic organizations and requests our readers to fill in this blank the names of the clubs or societies in their vicinity and send it to him promptly.*

**INFORMATION FOR 1924 REGISTER**

**Professional Photographers' Associations, Societies and Clubs in the United States and Canada, to be compiled by**

**PHOTOGRAPHERS' ASSOCIATION OF AMERICA**

S. R. CAMPBELL, *General Secretary*      -      -      722 Bond Building, Washington, D. C.

- 1. Full name of organization.....
- 2. Date of organizing.....
- 3. Affiliated with (give parent association).....
- 4. Date of charter.....
- 5. Meetings:
  - (a) Where held.....
  - (b) Held how often.....
  - (c) Annual meeting to be held (date).....
  - (d) Where .....
  - (e) If (c) and (d) not decided, when will  
this information be available.....
- 6. Officers, and *complete* address:
  - (a) President .....
  - (b) 1st V. Pres.....
  - (c) 2nd V. Pres.....
  - (d) Treasurer .....
  - (e) Secretary .....
  - (f) Any other Officers.....
  - .....
  - .....
  - .....

7. Number of Members (If different classes, number in each) Total.....

.....  
 .....  
 .....

8. Organizations affiliated with No. 1 (above) and address of Secretary  
 (or other Officer).....

.....  
 .....  
 .....  
 .....  
 .....

Date.....

Subscribing Officer:

.....

(Title).....

*Kindly fill out and return to General Secretary, P. A. of A.,  
 722 Bond Building, Washington, D. C.*

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10 x 12 . . . . .	2.50 . . . . .	.98
11 x 14 . . . . .	3.80 . . . . .	1.89
14 x 17 . . . . .	5.30 . . . . .	2.95
17 x 21 . . . . .	7.00 . . . . .	3.88

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## Overhead

C. H. CLAUDY

Like the sword of Damocles suspended by a hair over the head of every man in every business, is that bogie, "overhead." It must be paid regardless of the money which comes in, regardless of whether business is good, bad or indifferent and, like Tennyson's more or less celebrated "Brook," goes on forever and forever.

Its neglect is the cause of more business failures and its careful watching the cause of more business success than any other one feature of one business, professional merchandising or manufacturing. As photography partakes of all three of these, overhead should have the ever watchful eye of every photographer.

Not that overhead is the real cause of failure or success but it is the cause of mistakes in bookkeeping which prevent the photographer from knowing the real condition of his own business. This is the cause of his failure or success.

Photographers, in common with all other good business men, have a sublime optimism. They are inclined to dispose of small leaks with an airy wave of the hand. Yet the small leaks ultimately sink the business ship.

It is a perfectly human disposition not to want to face conditions. Few photographers, even in this day of advanced bookkeeping, charge up personal salary. Each of us knows how much he would be able to earn if he would give up business and go out to seek a job, yet few of us are willing to charge up this amount against the business we own as a salary, although we could earn it and the business would have to pay it to some one if we should die or retire.

Certain overhead expenses must of course be estimated. The only proper basis of these estimates are statistics gathered from other establishments. Here are a few of those and a few of the places where errors are most commonly made.

*Real Estate.* Five per cent interest

# BACK OF HALOID

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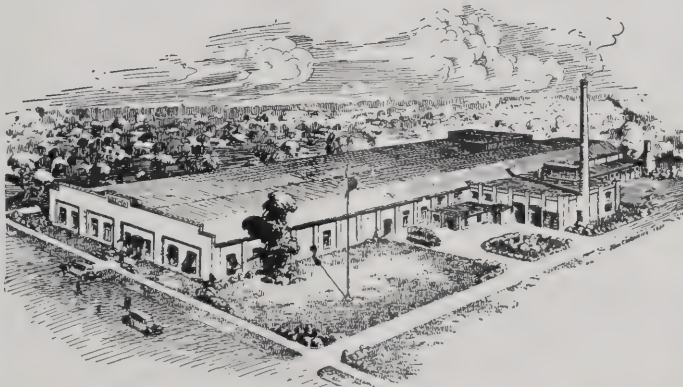
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should be charged against all land and buildings used by the business and owned by the proprietor, for this is the sum which that investment would pay if placed elsewhere. Of course rent should be charged against the business for property occupied by it, as this property could be rented to some one else if unoccupied. Five per cent more should be charged off for depreciation in buildings, although this may be offset by increase in the value of the property. Maintenance and renewal of building should be carefully computed and taxes and insurance invariably placed in this account.

*Power.* This does not figure largely in photography, but elevator and ventilation motors come properly under this head. Five per cent interest on equipment should be charged here as well as another five per cent for wear and depreciation. In most large plants fuel and water supply are placed under this heading as well as the wages of elevator men. In all modern plants where electric power is used, a motor is placed at each machine so when the machine stops the power expense stops with it. This is better than a line shaft and one motor with several machines attached.

*Lighting.* Here again interest should be charged against the equipment. Lighting fixtures are ordinarily considered by photographers as permanent improvements but in reality they deteriorate so rapidly that at least ten per cent should be charged off for them. The sum of the lighting cost per year divided by the number of lights, and this by the number of hours burned, will equal the cost of each light per hour. This is worth knowing if only to inform careless employees who allow lights to burn unnecessarily.

*Heating.* Five per cent should be charged up to equipment for depreciation. If your furnace man divides his time between this and other work, his salary should be divided between the different departments in which he works. This is easily done by computing his wages per hour and the

amount of time he spends at his different tasks.

*Transportation.* This charge is for the delivery wagon and automobiles used for the business to carry photographs to and from home sittings. Twenty per cent for depreciation is about right here and of course all gas and garage bills as well as the salary of the driver. If you use horse and wagon, five per cent for equipment, six for depreciation of vehicle and eighteen for animals. Feed, veterinarian and drivers must of course be charged.

*Non-productive Labor.* This item should be charged separately from productive labor as a discharge in this department adds the sum of that salary to the profits of the business, while the discharge of a person in the productive labor department will decrease income. Bookkeepers, accountants, department managers and the office force in general come under this head.

*Productive Labor.* This includes all who bring money into the firm or make the things it sells. It is usual to lump these under the general head of Pay Roll.

*General Office Expenses.* This should include five per cent on investments in safes, desks and other office fixtures. Under this head should go office supplies like stationery and postage, telegrams and telephones.

This outline is general in character. Changes must be made to adapt it to any particular business. Too often when a cost expert gets into a photographic establishment, he finds that many of these items are waved aside as mere "bookkeeping" and not worthy of a photographer's consideration. Yet if every one of these items is not included, then the photographer does not actually know what it costs him to make a picture, and without this knowledge he will

## ENLARGEMENTS

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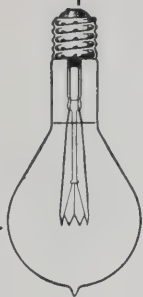
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often price his work so low that there is no real profit in it. In some cases photographers sell certain styles of pictures at an actual money loss.

It is also true that certain other styles of pictures when cost is properly estimated on them, will be found to be so profitable that they have carried on their shoulders the loss of profit on other styles. It is obvious that these are the styles to be pushed and the others re-priced or abandoned.

✱

### Prints With Plain Silver

The injunction is generally given by those who advocate plain silver paper for prints, to keep the image upon the surface, it being claimed that if any sinking of the image be allowed the result is dullness and flatness. Now, this pronouncement is subject to some consideration as to its truth regarding the dullness and flatness. Plain silver printing is an old process, and at its inception more than half a century back the standards of art were somewhat different from those

prevailing today; at any rate, as far as photographic art is concerned. Undoubtedly, if an ordinary piece of paper be salted by long immersion, as is the general custom in practice, and then be given a short floating upon the silver, we do have the "sunk in" effect so deprecated.

But it is incorrect to say that this appearance is due to the image not being superficial. Is it rather not caused by the excess of salt present and insufficiency of the silver?

It is a well-known fact that while silver chloride alone readily darkens to a certain tone, it does not reach the full richness of tone possible, unless there is a certain amount of free silver nitrate present. If the floating of the salted paper upon the silver bath be continued until the silver penetrates the fibre of the paper in the same way the chloride of sodium ammonium, etc., has been allowed to, we shall get a print without this so-styled "sunkinedness," and which, truly said, is not a superficial

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image. It will be conceded, however, that the superficial image will present a sharper impression, for as the action of the light penetrates the paper the distance between the negative and that stratum of the paper where the printing is going on is constantly increasing, and hence the image is less sharp. But excess in sharpness is nowadays not a *sine qua non*.

The plain silver print lends itself admirably to modern photographic art exploitation, but the failure to get it on the surface is still the *bete noir*. But remove this misconception as to the necessity of superficiality, and it will be found that plain silver prints may even outshine vaunted platinum, and at a cost per dozen commensurate with the price of a single platinum print.

The modern papers are of such a poor quality that it is next to impossible to subject them to the prolonged immersion needed to get positive results, and a slight sizing is essential to prevent the paper going to pieces in the different baths to which it must be subjected.

The sizing occasions some little loss of

the soft effect, and hence should be kept in abeyance.

#### SIZING FORMULA

Gelatine .....	2½ dr.
Chloride of sodium.....	2¼ dr.
Water .....	30 oz.
Chrome alum (10-gr. solution) .....	1 oz.

Avoid air bubbles in the immersion, and use chemically pure sodium chloride, not common salt, which contains lime and magnesia.

After drying, and just before you intend to make the prints, sensitize with

Citric acid .....	70 gr.
Nitrate of silver.....	120 gr.
Water (distilled) .....	1 oz.

Float five minutes and dry. The paper is used at once without fuming. Carry the printing to a considerable degree.

After printing, wash thoroughly and tone in any good gold bath. Fix and wash as usual. Ordinary drawing paper, having a somewhat coarse grain, will be found to give the best effects.

## Various Preparations for Translucing Papers

The question is occasionally asked, "What is the best material to use for making paper prints translucent?" without stating the purpose for which the translucency is required.

If the paper is to be made translucent, as in the case of a paper negative, then the usual oiling with castor oil or treating it with pure white wax in a melted condition and ironing the print between sheets of white blotting paper with an ordinary heated flat iron is about the best method of making that kind of a print translucent. But if the object is to make a print translucent for decorative purposes, then other material than wax must be employed, not because wax is not permanent. On the score of permanency wax ranks with the mummies of Egypt, for wax material and wax itself have been found in the tombs and the

pyramids that have withstood the ravages of time for thousands of years, so there is nothing to fear on this account.

The translucency of a print that has to be used as a transparency or for window decoration must be treated differently. In this instance the paper must be made as near to transparency as possible.

The baryta coated papers are quite useless for the purpose, because the baryta coating will show in various patches and streaks. All the other photographic papers may be used, provided they are not too thick. Even some of these papers have shown a knotty, uneven appearance in the course of a short time after being waxed. One of the faults in the process of translucing paper prints lies in the fact that the prints are not allowed to remain long enough in the liquid or translucing material to

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First Prize	.	.	.	.	\$40
Second Prize	.	.	.	.	30
Third Prize	.	.	.	.	20
Fourth Prize	.	.	.	.	10

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative

CLOSING DATE, APRIL 10th, 1924

### THE RULES

No print smaller than 4x5 will be considered. If it is larger we prefer to have it. The larger the figures are, the better chance you will have.

Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

We do not ask for particulars as to how the print was made, nor does this enter into the question of the awards. We want results only.

Do not tell us that you are sending prints.

Just send them and place your name and address on the back of the mount or print, but be sure to mark the outside wrapper with the name of the competition.

All prints will be returned, provided postage is enclosed with the original entry, excepting those winning prizes, then these pictures and the negative become our property.

We reserve the right to reproduce the prize-winning photographs.

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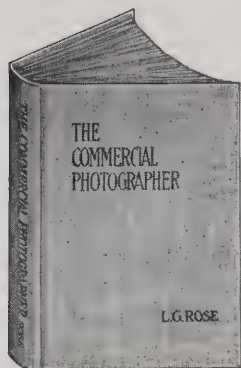


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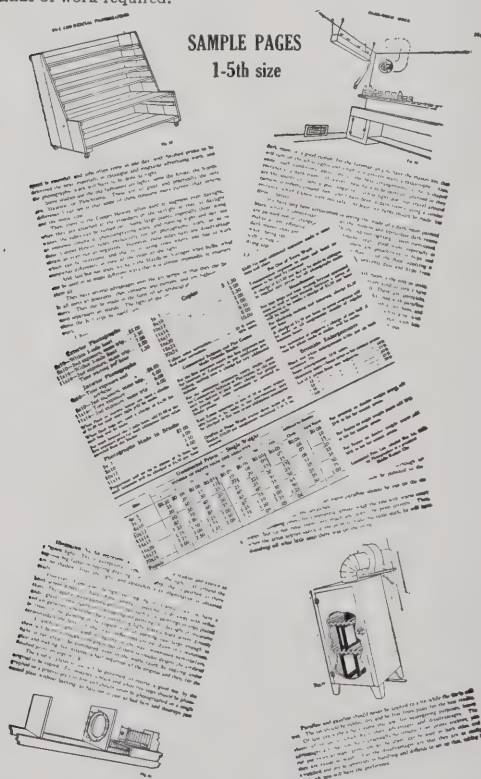
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Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

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The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

permit of complete penetration. When this part of the operation is allowed to continue for some time and particularly when the material is made warm, this brings about a complete penetration and makes the paper as translucent as it is possible to make it.

Among the many preparations published for this class of work the following have been selected and used for the purpose:

## FORMULAS FOR TRANSLUCING.

1.

Pale oak varnish .....	4 oz.
Spirits of turpentine .....	1 oz.
Raw linseed oil .....	1/2 oz.
Gold size .....	1/4 oz.

2.

Canada balsam .....	2 oz.
Spirits of turpentine .....	1 oz.
Poppy oil .....	2 oz.

3.

Gum dammar .....	2 oz.
Gum elemi .....	1 oz.
Benzole (from coal tar)....	8 fl. oz.

4.

Rubber cement .....	4 oz.
Canada balsam .....	4 oz.
Benzole (from coal tar)....	8 fl. oz.

## FOR PAPER NEGATIVES.

5.

Castor oil .....	4 oz.
Sulphuric ether .....	1 oz.

6.

Canada balsam .....	5 oz.
Paraffine wax .....	2 oz.
White wax .....	2 oz.

These ingredients must be melted and the print allowed to soak for half an hour. The above formulas are published so as to give those who have made inquiries and others the necessary information upon the subject.

Any of the formulas will answer the purpose, but for translucing a print to be used in the same way as for window decorations No. 1 is without doubt the best, because this not only brings about translucency, it forms a solid material in the form



*Taken by E. L. Crandall*

**W**HAT you see on the ground-glass is faithfully transposed to the negative. The retaining of details, even in deepest shadows, is one of the outstanding features of

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of an oxidized oil, not only upon the surface, but also within the pores of the paper, thus making the print completely waterproof and possessing a lasting quality that no oils possess.

This formula has been tested, and for all purposes of making paper prints semi-transparent it is one of the best of preparations. When the paper is somewhat thick the formula containing the spirits of turpentine may be increased with this commodity to aid in penetration.

✱

### **P. P. S. of New York**

The Executive Committee of the Professional Photographers Society of New York has decided to hold its convention at the Pennsylvania Hotel, March 4th, 5th, 6th.

This convention will be known as the Electrical Photographic Convention, and will demonstrate the many electrical appliances that can be used in photography.

Any suggestions that you may have that will help make the affair a success will be appreciated.

JOHN E. GARABRANT, *President*.

## **Our Legal Department**

### **When the Dealer Is Not Responsible for Damage Done by Goods He Sells**

Here is an interesting letter from the proprietor of a department store near Chicago:—

—————, Ill.

I have just received a letter from an attorney-at-law of this city which has caused me to believe that I need a little advice on where I am at, as the saying goes. The attorney-at-law I refer to claims to represent a woman who says she bought a certain household appliance at this store last month and a defective spring in it broke and flew out, damaging her right eye. She is trying to hold me responsible, as I sold it to her. What I seek light on is, whether the dealer is responsible to a

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customer for damages in such a case as this. I can see no fairness in making the retail dealer pay damages done by something which he did not manufacture and knows no more about in a sense than the buyer. I am anxious to be set straight on it for if I have to stand behind every article in my stock, although everything was made by some manufacturer, it seems as if I and every other dealer ought to carry some form of blanket insurance. Do you happen to know of any company which will place insurance of this kind? E. K.

This correspondent needs no insurance against the imposing of damages upon him for injuries caused by articles made by some one else, for he is in no such danger. The law very fully protects the dealer in such cases, because it realizes that he cannot possibly know anything about the composition or construction of manufactured articles, especially when, as in many cases, they are inclosed in boxes or cases and cannot even be inspected until after they are bought. In very many cases courts have held that since the dealer knew no more about the article in question than the consumer, it would be most unfair to hold him responsible for anything wrong with it.

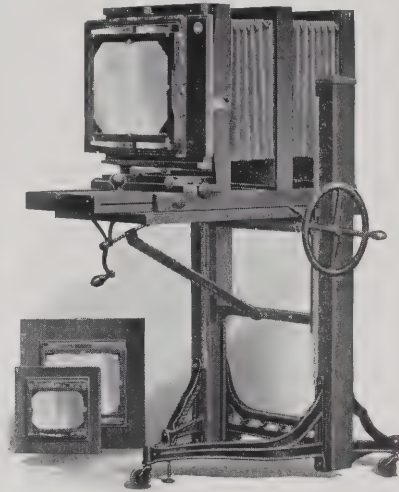
For instance, in a recent case a consumer bought some canned goods which she claimed poisoned her. Instead of suing the packer she sued the retailer, whom the court, in the following language, held was not responsible:—

There is no implied warranty on the sale of canned food not prepared by the seller, that it is fit for food. The doctrine of implied warranty proceeds upon the assumption that the vendor has some means of knowledge, opportunities for inspection and sources of information—with regard to the articles which are not accessible or are unknown to the purchaser. Those who purchase ought to be presumed to know that the retail merchant who sells to the con-



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sumer food in sealed cans and with which he has no connection other than as conduit between packer and consumer, has no other means of knowing the contents of the cans than the purchaser has, and in that event, if the purchaser desires to protect himself, he may ask for an investigation at the time of purchase, or he may get an express warranty as to the quality of the goods, and if he fails to do this, the maxim *caveat emptor* (let the buyer beware) must apply.

But if this consumer had sued the packer he could have gotten his damages, if he could prove they were due to the packer's negligence, for when a man sends out goods made or produced by himself, there is an implied warranty that the thing is made of sound material, is free from manufacturing defects, and merchantable. This warranty not only extends to the person to whom the maker sells the article, as for instance, a dealer, but it travels along with it when it is resold by the dealer, and extends to the consumer. The law is very firmly established, however, that when a dealer sells an article which somebody else made, there is no implied warranty at all. The buyer is buying, and the dealer is selling an article manufactured by some one else, and the dealer is out of it. All controversies over the quality or character of the thing sold must be between the maker and consumer. Of course, I know that for business reasons dealers often have to stand behind their goods, no matter who makes them, but that has nothing to do with the principles I am discussing.

The rule laid down in the canned goods case has been applied to many cases. For instance, a foundryman took an order for wrought iron shafting. To make this he bought a piece of shafting from somebody who had made it out of the rough, turned it and prepared it for pulleys, then delivered it to his customer, who operated a carriage factory. The iron in the shafting was defective and the shaft therefore broke and

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caused a lot of damage. The owner of the shop sued the foundryman, but all the latter had to do was to prove that he had carefully ordered the shafting from a responsible concern, and had worked on it himself with all due care. The court held that he could not be held responsible, since he did not make the shaft and knew nothing of its construction.

The same principle applies to every other case where a dealer sells somebody's else product. He is not responsible for quality or soundness or anything else, except on one condition. *That condition is where he has added an express warranty of his own* to the warranty (express or implied) of the manufacturer. If he does that he is personally liable for any damages that may occur.

For instance, take the case cited by the correspondent in his letter, the household appliance with the defective spring. If nothing was said to the customer when she bought, the rule above explained applies, and if the spring broke and hurt somebody, the manufacturer would be the responsible one. But suppose something like the following conversation occurred between the dealer and the customer at the time of purchase:—

Customer: What do you know about this spring? I understand the spring is the weak point of these machines. Are you sure this is O. K.?

Dealer (or his clerk): Oh, that spring's all right. Best in the world. We guarantee the spring to the limit.

That would be the *dealer's* express guarantee, and if the spring broke and did damage, the *dealer* this time could be sued.

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✱

"I can let you have a room on the top floor if you don't mind sharing it with another gentleman," said the hotel clerk.

"All right. But do you suppose the gentleman will retire early? I'm in need of sleep, and don't want to be disturbed."

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## Income Tax Tips

No. 2

Every single person whose net income for the year 1923 was \$1,000 or more or whose gross income was \$5,000 or more, and every married couple (living together) whose net income was \$2,000 or more or whose gross income was \$5,000 or more, must file an income-tax return.

Broadly speaking, gross income is all income received by the taxpayer during the year from salary or wages, business, trade, profession or vocation, dealing in property, interest, rent, or dividends, or from the transaction of any business carried on for profit. Net income is gross income, less certain specified deductions for business expenses, bad debts, taxes, etc.

The exemptions are \$1,000 for single persons, \$2,500 for married couples (living together) whose net income for 1923 was \$5,000 or less, and \$2,000 for married couples whose net income was in excess of \$5,000. An additional credit of \$400 is allowed for each person (other than husband or wife) dependent upon the taxpayer for chief support if such person is under 18 years of age or incapable of self-support because physically or mentally defective.

The normal tax is 4 per cent on the first \$4,000 of net income in excess of the exemptions and credits and 8 per cent on the remaining net income.

✽

## 1924

FRANK FARRINGTON

It's a *New Year*.

Whether it will be a good year or not *is up to us*.

Let's see what we *can do with it*.

Take the old studio, for instance. Can't it be *made better*.

And the old habits that hamper us. Can't we *reform them*?

And the old equipment. Can't we replace it with *newer and better*?

Our advertising could be *improved*.

And so could our *sample case displays*.

We have grown careless about these things and a *good many other things*.

We don't know as much about business methods as we *ought to know*.

We don't know as much as we might about the *artistry of photography*.

Let's see how much we can *learn in 1924*.

Let's give more time to reading the literature of the *profession*.

We didn't gain in efficiency in 1923 as much as we *might*.

We refused to listen to salesmen who had offers that *would have benefited us*.

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*Schenley Theatre, Forbes Street and Bigelow Boulevard*

✽

## Speed of Lens

Some photographers have the erroneous idea that in order to determine the value of a lens and see if same works at  $f6.8$  or  $f6.3$  it is only necessary to measure the full stop of the diaphragm and see how often it is contained in the focal length. This may be all right theoretically, but not practically. Whoever tries to find out the speed of a lens by this plan will get entirely wrong results.

The diaphragm openings are made according to the construction of the lens, and depend upon the refracting power of the glass used in the make of the lens. Some combinations are of unequal focus and bend the rays differently, and more or less all the different lenses made are of different construction, and will show a difference in refraction or bending of the rays. The only way to measure the speed of a lens is to measure the diameter of rays utilized when the lens is at full opening. This can be done by the well-known pinhole test, where the rays of light are allowed to pass through a small opening or darkened glass set at infinity and a photograph taken on a piece of sensitive paper (bromide paper) put in the lens cap.

If the lens is at full opening the inside walls will appear parallel, just like a straight piece of blackened pipe.

As soon as the diaphragm is turned and it enters into these straight walls the largest stop is determined.

On unscrewing the lens we shall find that this largest stop is considerably smaller than the lens itself, and on looking through the lens we find that the small opening is just even with the inner

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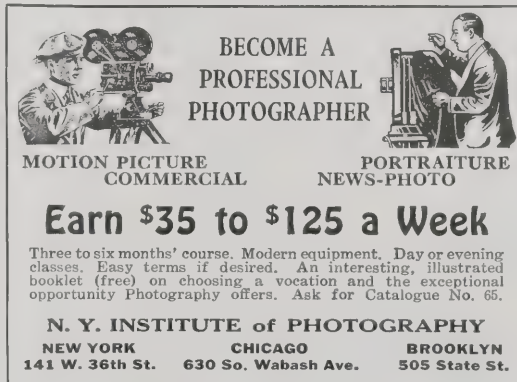
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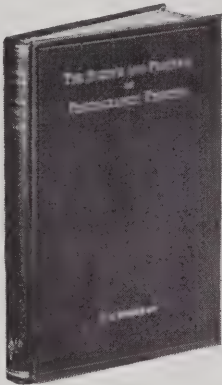
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walls of the lens. So it does not do to measure diaphragm stops to determine speed of lenses.

The proper way is to measure the diameter of the front lens which receives the rays, making sure that in looking through the lens the walls appear straight and not that the rear lens appears smaller or that largest stop enters into this apparently straight barrel.

## AS WE HEARD IT

Willard Belt, formerly of Wabash, Ind., has opened a new studio in the Shore Building, Rochester, Ind.

E. G. Wade has opened a commercial and home portrait studio in Springfield, Ill., which will be known as the Crystal Studio.

The Van Dyke Studio of South Bend, Ind., has opened a branch studio at Elkhart, Ind. Baden Grindle will be manager of the new establishment.

Mr. H. H. Scofield has severed his connection with the A. M. Collins Manufacturing Company, and will be associated with The Gross Photo Supply Company, as a salesman, after January 1st.

Professional photographers of Cambria, Blair, Somerset, Indiana and Westmoreland counties attended a meeting on January 10th at the studio of L. G. Hornick, Main Street, Johnstown, Pa., for the purpose of forming a branch of the Professional Photographers Association of Pennsylvania.

The F. J. Callier photographic plant, Brush, Colo., located in the heart of the business district, was destroyed by fire on December 31st, with a loss estimated at \$4,000. The fire broke out during the annual firemen's ball and the dancers were forced to disperse and fight the flames. The fire has not interfered with the production of the Callier Enlargers.

\*

Warren J. Scott, of the Scott Studio, Broadway, has been elected president of the Chicago Portrait Photographers' Association. John Lavecchia, of the Lavecchia Studio, was elected vice-president; Andrew Hurter, of the Moffett Studio, secretary, and Edward Fox, of the Fox Studio, treasurer.

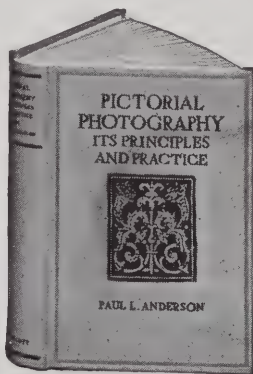
The Photographers' Association was organized a little over four years ago by a few of the leading photographers who realized the advantages of co-operation and organization, and after four seasons of unusual success as an association of professional men, it is proud of its record of "every photographer worthy of the name" an active and enthusiastic member.

The association has done much toward the advancement of photography as an art and has been of great benefit to all its members in helping maintain the ethics of the profession as well as establishing modern business methods.

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Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 859

Wednesday, January 23, 1924

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## Editorial Notes

The time for good resolutions has passed and we are well into the year. Prosperity is ahead for those who think and work. We do not read in the newspapers of labor troubles, and we are getting further and further from the probabilities of any war in which this country might be forced to participate. In common with other industries, photography is clearly in the running for its share of the general prosperity, and it therefore behooves all engaged in the craft to take full advantage of their opportunities. One thing is abundantly clear, namely, that the public demand for photographs is greater than ever before. We are beset with daily evidence of this undoubted fact and it

would be a dereliction of a duty to our readers if we failed to take note of it. So, full speed ahead!

✱

To make the most of one's personality is a duty cast on all and it hardly needs insisting on in print by Mildred Holland, "famous teacher of dramatic art." One of her syndicated articles deals with your best and your worst photograph, a trite subject—'tis true. Nevertheless, she tenders some useful advice derived from her own experiences on the stage. It amounts to this: (Miss Holland seems especially to address the fairer half of humanity) Always look your best, either by natural or artificial means, when you go to be photographed. But whether the photographer will agree with all that Miss Holland writes on the matter is another thing. As a rule, sitters who "make up" are not welcomed effusively in modern studios of the best type, where the tendency is towards naturalness of effect.

✱

The man who has been fifty years behind a camera garners many experiences, and this lot has fallen to D. P. Thompson, of Kansas City, who, in a newspaper account, tells of his career in an entertaining manner. Amongst his hundred thousand sitters was Jefferson Davis, whom he found quiet and

reserved. Salvini, the great tragedian, was dramatic before the camera. Julia Marlowe was a delightful subject. Mr. Thompson has had a pleasant and successful career and his reminiscences make attractive reading. It is something of a feather in the cap of photography when a half a century's experience of it finds one full of the milk of human kindness and with nothing but genial sentiments towards one's fellow mortals.



The ingenuity of photographic advertising finds, in our opinion, one of its best forms of expression in "A public letter" printed in a California newspaper and addressed to the friends of the Sanger Photographic Studio in the town of that name. The writer delivers himself of an intimate form of communication, setting forth the advantages and conveniences of his studio, and detailing the various kinds of photography undertaken. The effort looks like a news item, although at the bottom left-hand corner one sees the essential legend "adv" in small type. But, in our judgment, this deliverance is one likely to be widely read and therefore justifies itself. Assuredly the idea is worthy of imitation in this broad land of ours.



The persistent value of the photograph is one of its chief charms, and not the least of the many causes of its popularity with all classes in the community. The phrase "only a photograph" is now seldom heard. On the contrary, you hear people say delightedly, "It's a photograph" emphasizing, by the tones of their voices, their appreciation of its beauties. The photograph is universally understood nowadays, thanks to its widespread dissemination and the growth of general knowledge on the subject. For this we, of course, have to thank years of pioneer effort on the part of those who foresaw in the products of the camera means of appealing to the intelligence of all classes, cheaply and effectively. Other forms of art are not within general

reach, whereas the photograph passes from hand to hand and from eye to eye with the utmost celerity. Major works of art are for the few, the photograph is for the many.



The curious notion that rough surface papers are essential to artistic results is of comparative antiquity. It took rise when people began to tire of albumen paper prints and white skies. But the infinite variety of printing papers now on the market, and with so many kinds of textures and surfaces, delivers into the hands of the photographer so wide a range of power, that the "rough" surface forms only an infinitesimal portion of it. The texture of the surface, of course, has nothing to do with the artistic nature of the results, but the tradition that it has survives, we perceive, here and there, and it is as well to point out that it is an anachronism.



### Shadows for Shadows' Sake

Sir Joshua Reynolds, in one of his "Discourses," lays the blame for people not understanding shadows in a picture to the artist himself; remarking, that if the shadows depicted were as transparent as they are in nature, people would appreciate them and see the effect they play as a pictorial asset.

There is a style of photographic portraiture called the "Rembrandt," not so much in evidence nowadays as it one time was. The designation "Rembrandt" is something of a misnomer, inasmuch as the mode of lighting it considers is diametrically opposite that pursued by the great painter. We have seen some really beautiful work by the photographic "Rembrandt" style of lighting and the reason for its fine effect was due entirely to the beauty of luminous shade, transparent shadow.

Beauty of line seemed to count but little with the artist; that is, decorative effect was not particularly considered. It was essentially a study of shadows for shadows' sake, and we may presume, therefore, that the artist presented luminosity in his

shadows as a delight in itself, and so then inferior photographers, not comprehending what constituted the beauty, imagined they could catch the artistic eye by deluging the portrait in dense black ungradated shadow, and so the "Rembrandt" style of photographic portraiture fell in the estimation of people of taste and artistic discernment.

In the portraits painted by Rembrandt, the light falls on the face on the broad side, and the narrow side is the part which is in shadow; whereas, in the photographic "Rembrandt" picture, the model is placed between the light and the camera, so that instead of the light falling on the face directly, it creeps around it. It is an unusual effect, to be sure, and a light in which people, as a rule, are not seen, and the method is severely out of place with a good many subjects—never applicable for portraits of the young, but still capable of giving in the hands of an artist of taste and judgment some really striking and novel effects. But, remember, it is a study of luminosity of shadow. The artist must have a feeling for shadow.

Modern methods of portrait illumination differ considerably from the methods of the painters of the latter part of the 18th and beginning of the 19th centuries. At present, methods are advocated which the portraitist of less than 50 years back was cautioned to steer clear of. Front lighting and spot lighting, for instance, are recommended for new effects.

One has to concede that occasional novel yet really effective results accrue from these outre presentations, but such are invariably the product of men who previously showed consummate skill with conventional lighting. But the pace is set, and the veriest tyro in portraiture imagines that all he needs do, is to do despite to all the time-honored conventional rules and principles to sign "artist" under his impossible (in nature) lighting.

The successful issues were the outcome of those who knew how to deviate on principle from established issues and not to run

riot with art. In the Memorial Hall, Philadelphia, is a picture by Whistler which has so little definite color that at first look you would take it for a tinted charcoal drawing. Not far off is one of Raeburn's portraits, beautiful in color and with deep shadows. Whistler's subject is of a woman walking through a doorway, putting on her gloves as she turns to look back at something. Whistler is illustrating the beauty of figure in soft diffuse light so that there is little or no shadow, but we see the flesh values and texture of drapery delicately brought out and do not really miss the color.

Raeburn's picture feasts the eye with its grand light and shade and the rich color, but we lose the subject altogether. It is impersonal—now the photographer can imitate these styles, the conventional of Raeburn and the modern of Whistler, and both yield him satisfactory results, but unless he has experimented much in the line of Whistler's delicate gradation, he had better try for the effect Raeburn gives us by good contrasts of light and shadow.

It takes some education and not a little experience, before the photographer appreciates the truthfulness of the natural management of the light in portraiture, the purity of gradation and the securing of luminous shadow, but until he has attained excellency in this, he dare not try for bizarre effects, or he courts failure.

*(Send for a copy now of Rembrandt or Raeburn Painters' Series. Only 50 cents each.)*

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**The Art Press, Adrian, Mich.**



## Action

FRANK FARRINGTON

Not action photography, not pictures of action, but action on the part of the photographer as a business man. Are you a man of action? When you get a good idea for the development of business, or for the improvement of the studio, do you put it into effect or do you take it out in dreaming about it and thinking what a fine idea it is and letting it go at that?

There was need of the quick erection of a railway bridge and a contractor was put on the job and told to bring in plans and specifications for the heads of the road to see as soon as they were prepared. After waiting sometime for the plans, the officers impatiently sent for the contractor and asked him about them.

"I don't know whether the engineer has got the picture drawn yet or not," the rough and ready old contractor answered them, "but the bridge is up and trains is passin' over it."

Action, prompt and effective action. That is what counts when something needs doing promptly. The man who can act while others sit and make plans and dream dreams is the man who gets results.

Haven't you talked with business men, in your own or in other lines, who had splendid ideas? They were going to make such and such improvements, a new skylight, an improved dark-room, a more attractive reception room. They had the thing all figured out, just how they could accomplish what they wanted to do. And yet nothing was done. It was not lack of money, not necessarily, for some of these things required little money. It was lack of the real simon-pure energy to actually get to work.

Plans that remain nothing but plans, bring no results, add nothing to the business, make no improvement in studio facilities. The man who lacks something in ability to devise wonderful plans may beat out the inventive genius with the marvelous plans, but no action.

Just a word in caution, however. I ought to remind you, perhaps, that action without adequate intelligence behind it may be worse than inaction. We make a good deal of that quality called Pep, but Pep with no brains back of it is nothing but "pop!"

It is the man who is ready with the necessary knowledge who can go right ahead into action when he gets an idea he wants to carry out. The man who can take advantage of the opportunity that is unexpected, of the emergency, is the man who has prepared in advance by thought and study.

The man who is satisfied to learn it all by experience is never in a position to go right ahead with a new plan and carry it out successfully. He can't do anything with any assurance of doing it right unless he has done it before. He is up against it when he thinks of a new plan. He cannot act without so much thought that the opportunity for the best results from action is probably past and gone before he is ready to get on the job.


So, to be a successful man of action, study and fit yourself ahead of the present need. Then be ready to jump when you see the chance.

✱

A boothlark in City Hall Park is a sociable chap and conversation is inevitable. "You are a foreigner?" he was asked.

"Not a foreigner," he answered. "American from de other side."

## FOR SALE

 We have just a few copies of "Camera Work" which we will sell for fifty cents each, postpaid: 10 Specials; one No. 29, Geo. H. Seeley; and one No. 47.

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*Bottom, left to right*—Frank L. Andrews, O. C. Conkling, Jas. H. Brakebill, Alva Townsend, Clarence Stearns, Wm. H. Manahan, Jr., H. S. Elton.

MEMBERS OF THE BOARD MEETING, P. A. OF A., HELD AT DETROIT, MICH.



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

## The Board Meeting, January 7th and 8th

The cold snap of January 6th did not prevent a good representation from reaching Detroit in time for the January meeting of the Executive Board of the P. A. of A., the Manufacturers and Dealers and Photographic Press. All the Officers of the P. A. of A. were on hand, as well as Past-President Clarence M. Hayes, of Detroit; Charles Hopp (Life Member), of Detroit; O. C. Conkling, President Missouri Valley P. A., St. Louis, Mo., and Geo. W. Hance, Secretary Commercial Photographers' Association of Detroit.

The Manufacturers and Dealers were represented by Harry M. Fell and F. L. Andrews, of the Eastman Kodak Company; Paul True, of Ansco Company; Clint Shafer, Hammer Dry Plate Company; H. Elton, Cramer Dry Plate Company; Nelson Bulkley, Medick-Barrows Company; J. M. McFadden, E. N. Lodge Company; F. J. Fugent, The Chilcote Company; E. G. Perkins, Photogenic Machine Company; W. H. Salmon, Defender Photo Supply Company; while for the Photographic Press, Chas. L. Abel, of *Abel's Photographic Weekly*, and Frank V. Chambers, of the BULLETIN OF PHOTOGRAPHY, were on deck.

For luncheon, the first day, the above were guests of the General Motors Company at their new 15-story Office Building, where an opportunity was offered to inspect their Auditorium and Exposition Hall with the view of holding the 1924 Convention there. It was a most enjoyable trip, the

details of which would make a long story in itself.

Monday evening, the same people were invited to take dinner with the Commercial Photographers' Association of Detroit, at their regular monthly meeting in the Hotel Tuller. A. R. Wilson is President of this Association. These boys certainly are a snappy bunch and are to be congratulated for the high percentage of attendance maintained throughout the past year. One feature that is holding their interest is the Cup Competition. Each member must submit at least two commercial photographs each meeting to be passed on by those present, the best counting as one point for the owner. Three points give the lucky fellow possession of the Cup. President Stearns was delegated to do the judging this time and as luck would have it, simmered the batch down to one picture, which was claimed by Mr. Wyckoff—already a two-point scorer, and now the proud possessor of the Cup.

In addition to the Cup Competition, members are required to submit a certain number of prints from which to select their exhibit for the National Convention Exhibit. Secretary Campbell found it rather hard to turn down any of the 30 or 40 prints on hand, as each carried its story, with sufficient clean-cut detail to satisfy the most exacting customers.

During the course of the evening, President Stearns stepped out to the broadcasting station, WWJ of the Detroit News Asso-

ciation, and sent a message to the Radio world. To date we have but one report on the reception of this message, and it comes from the President's wife and daughter, at Rochester, Minn. The Secretary will be pleased to learn of anyone else who picked up this message and will release the fact in this column. The message itself will be given in next week's Association News.

The principal item of interest to the membership of the P. A. of A., and the photographic public was the allocation of the 1924 National Convention. After a thorough review of the situation, the advantages and disadvantages of certain cities soliciting the Convention and the probable attendance at each, it was finally decided that the interests of all would be better met by going to MILWAUKEE, WIS., and the date was set for the week AUGUST 4TH TO 9TH.

Reports of the Secretary and Treasurer were read and accepted. The former appeared in these columns last week and the latter will be published in the future.

Committees appointed:

*Membership*—Executive Board with President Stearns, Chairman.

*Admissions*—Geo. W. Harris, W. M. Towles, Secretary Campbell, Chairman.

Appointment of other committees deferred for the time being, pending further consideration by the President.

The matter of securing replicas of the

Daguerre Memorial, as brought up at the Washington Convention, was considered and deemed inadvisable at the present time, as the cost of production would be prohibitive.

*Photographic Week*—Approved for the week of October 6th. Plans to be released at a later date, along lines of suggestions offered.

Various other matters involving details of the Convention Management and program were discussed and acted upon.

The meeting adjourned at 3.30 P. M., Tuesday, January 8th, 1924.

✱

We were pleased to have Stewart Carrick drop in on us last week to get the news about the 1924 Convention. The Traveling Salesmen are always welcome at No. 722 Bond Bldg., Washington, D. C.

✱

The 100%-ers are getting to work. What "100%-ers"? Why, those good members who are willing to secure ONE new member for the P. A. of A. If every member did the same, we would soon have 100% increase in the membership. To date, we are pleased to acknowledge new members secured by G. L. Hostetler, Orren Jack Turner, Earl J. Williams and F. V. Rahner. Let 'em roll, friends; we want to fill up this whole column with this kind of acknowledgments.

## The Post-Christmas Slump

The stimulation of buying during the holiday season necessarily and inevitably is followed by a reaction which makes the opening weeks of the new year poor weeks in the studio business, as in other lines of business.

The photographers just make up their minds that business will be slack in January and they let it go at that. That attitude, of course, does nothing to help to make business better. It is not necessary to give up to the situation and sit down and wait for

business to improve. When there is a natural indifference on the part of the public toward spending money for photography, instead of being a time for letting up on advertising and display efforts, it ought to be a time for intensifying such efforts in order to overcome as far as may be the public indifference.

There are many people who received money gifts for Christmas. There are many others who are recipients of dividend checks on January first. There are always

those who have money even after the Christmas spending orgy. What can you do to interest those people in photography?

Here is a suggestion for matter to use in the newspaper space:

### *One Thing You've Neglected*

For a long time you have been thinking you would have your picture taken because you know your friends, perhaps some absent member of your family, perhaps your husband, wife, sweetheart, wants one.

Very likely there was a thought, or a hope on the part of these people that your photograph might appear among the Christmas gifts. If it was not there, there was a conscious feeling of disappointment.

Now is a good time to sit for the photograph you have been wanting to have made.

We have less business ahead now and can give you quick service. We can take all the necessary pains to get out just the type of photograph you want.

Come in, with or without an appointment, and let us take the picture.

You never know what may occur to make you wish you had the picture taken sooner. Don't put it off.

It is such a simple matter, getting a photograph made nowadays. Nothing stiff or formal about it. You just drop in, dressed as you want to appear. We show you where to sit and presto! The thing is done and you have really enjoyed the experience.

Don't put off getting the picture your friends and relatives want—the picture your family is entitled to have.

There are hundreds of people in your city today, no matter how dull business may seem, who are expecting to have their pictures taken "some day." Go after that "Some Day" business and make it today. When people are so nearly sold on having the photograph made that they are only postponing the day, you can stimulate them into activity by good advertising. You can get them to *Do It Now!* by urging it upon them.

## One of the Three Should Do The Trick

The proper place to correct the imperfect negative is in the darkroom and at least 90% of the negatives that will permit of after treatment can be corrected by reduction, assuming, of course, that very few darkroom workers under-develop.

All negatives should at least have the normal time of development. There is no excuse for under-development when tanks are in such general use and it is so simple to develop for a given time. And it is better to over than under-develop for the negative is more readily corrected.

Reduction will correct two different negative faults provided the correct reducer is used. The first is over-exposure which produces too much density if the negative has normal development. The over-exposed negative should not have less than normal development because short development will reduce its contrast.

The second fault is excessive contrast caused by over-lighting, under exposure or over development, which produces negatives that are harsh and unpleasing. Contrast can be reduced with the proper reducer provided the negative has been fully developed.

When you watch the development of an over-exposure you will notice that the entire surface of the negative flashes up as though exposure had been equal over all parts. But as development continues and you hold the negative to the light, you find there is an image beneath this surface silver deposit, and you must give the full time of development in order to reach it and bring it out.

Though your negative may have been quite a bit over-exposed you can still secure a very good result provided you develop full time. Then to remove the excessive density, which is almost an even deposit of silver over the entire area, you must use a reducer which will cut away this silver equally over all parts. The well known Farmer's

**PLATINOTYPE**—Sepia and Black

**PALLADIOTYPE**—Warm Black, Cream and White Stock

**SATISTA**—Black only. Excellent for water colors

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Reducer or the Permanganate Reducer given below have this action.

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##### A

Water ..... 1 oz.  
Potassium Ferricyanide ..... 15 grs.

##### B

Water ..... 32 ozs.  
Hypo ..... 1 oz.

Add A to B, use a white tray to see results best and work by artificial light. When sufficient reduction is secured wash the negatives thoroughly.

#### Permanganate Reducer

##### A

Water ..... 1 oz.  
Potassium Permanganate ..... 24 grs.

##### B

Water ..... 1 oz.  
Sulphuric Acid, C. P. .... ¼ dram

The negative must be thoroughly washed to remove all traces of hypo before it is reduced.

For use take 1 dram A, 2 drams B and 8 ounces of water. When the negative has been sufficiently reduced, place it in a fresh Acid Fixing Bath for a few minutes, to remove yellow stain, after which, wash thoroughly.

The negative which is too contrasty from over-lighting or which has been under-exposed and forced in development but which has no more density in the shadows or lower tones than is wanted, can not be reduced successfully with Farmer's or Permanganate Reducers. Such reducers would completely cut out the shadow detail before they had sufficiently reduced the highlights and the excessive contrast of the negative would actually be increased.

There is, however, a selective reducer which attacks the heaviest body of silver in the highlights without materially affecting the shadows or halftones unless an excessive amount of reduction is attempted. This reducer will lower the contrast of a negative

and should be used when such results are desired. It is the Persulphate Reducer given below: Be sure the negative has been thoroughly fixed and washed before it is placed in the reducer.

#### Persulphate Reducer

##### Stock Solution

Water ..... 32 ozs.  
Ammonium Persulphate (E. K. Co.) 2 ozs.  
Sulphuric Acid, C. P. .... ¾ dram

This solution must be made at least twenty-four hours before use. Take one part of stock solution to two parts of water. When sufficient reduction is secured, place the negative in a fresh fixing bath for five minutes and wash thoroughly.

We have suggested a general reducer and a selective reducer and there is still another type of selective reducer discovered only a few years ago and known as the Proportional Reducer. Its action is very remarkable for it actually reduces in proportion to the amount of silver deposit of the negative. By this we mean that in the same length of time that it removes one-half of a heavy silver deposit in the highlights, it will remove no more than one-half of a lighter silver deposit in the halftones or a still lighter deposit in the shadows. So you see its action is quite remarkable as it proportionately reduces density without at all reducing contrast. It is most useful when you merely wish to make a good negative print quicker without in any way affecting its contrast or quality.

#### Proportional Reducer

##### Stock Solution

##### A

Water ..... 32 ozs.  
Potassium Permanganate ..... 4 ozs.  
Sulphuric Acid (10% Solution) ... ½ oz.

##### B

Water ..... 64 ozs.  
Ammonium Persulphate ..... 2 ozs.

For use take one part of A to three parts of B. When sufficient reduction is secured

the negative should be cleared in a 1% solution of sodium bisulphite. Wash the negative thoroughly before drying.

You may use only the first of these reducers because it is most simple, but there are many occasions when the second could be used to decided advantage. Reducing contrasts in the dark room will often facilitate retouching and printing and enable you to secure a better result in the finished print.

Make or buy a Negative Comparator and use it in your darkroom. It should have three openings, each covered with opal glass, one for a white and one for a black background negative and the one in the center for a piece of plain opal glass, in front of which the developed negative is held for comparison. Each compartment should contain a small frosted lamp for illumination. When you have carefully chosen your standard negatives for the correctness of their printing quality, place them in the Comparator and judge all of the negatives you develop by these standards.

If you will do this you will probably find you can do a lot of correcting and that it will save a lot of time and raise the standard of your work.—*Studio Light*.

✱

## Big Thinking

C. H. CLAUDY

"Casey is a bird," said the Young Photographer. "He let Jim Haloran manage his photographic business for ten years and never paid poor Jim over fifteen hundred dollars a year. When Jim left him to go into business for himself, Casey took on this man Hood, and in ten years he is paying Hood six thousand dollars a year."

"How did Haloran make out in his business?" asked the Old Photographer.

"He didn't make much of a go of it," replied the Young Photographer. "I doubt if he averaged as much as the fifteen hundred Casey paid him. He and Casey would both have been better off if they had stayed together."

"Not in a thousand years," cried the Old Photographer. "Casey was lucky to get rid of him. He was a fifteen-hundred-dollar a year man. He has proved it by not being able to make more than that himself."

"A position is worth just what the man holding it makes it worth. Casey showed good judgment in not paying Haloran over fifteen hundred. I bet he is showing that same judgment in paying his new man six thousand. Fifteen-hundred-dollar men are common enough in our profession. Six-thousand-dollar men are rare. The proprietors of photographic establishments who are lucky enough to find six-thousand-dollar men are fortunate indeed."

"Every man who ever works any place for any length of time gets what he earns. His salary does not depend on the generosity of the boss as so many people seem to think, but on his own earning power."

"Men, like water, eventually find their level. If their level is a fifteen-hundred-dollar one, that is where they will land, whether they are employees or employers."

"Some employees think of a job as just so big. Every job is just the size of the man who holds it. He can only make it measure up to his own ability as a photographer, or printer, or operator, or whatever."

"Often the difference in two men is the difference in their mental attitude toward the job. One has a big conception of it and the other has a little conception. One thinks in terms of six thousand dollars; the other thinks in terms of fifteen hundred. A man in a fifteen-hundred-dollar job who believes it is just that and nothing else, will work like a fifteen-hundred-dollar man and think like a fifteen-hundred-dollar man and will become a fifteen-hundred-dollar man."

"The standards of men in photography differ not because the men differ in ability, but because they differ in their ideas. A man who thinks the little job he now holds really should be a big job, is dissatisfied and never happy until he makes it a big job. A

certain amount of dissatisfaction is as necessary as ability. The moment a man gets satisfied with his job, all progress ceases and he settles into a rut which in a few years turns into a grave.

"It is as easy to think of a mountain as a hill, it is as easy to think of dollars in thousands as in hundreds. The man who thinks mountains goes higher. The man who thinks thousands makes thousands. The small calibre man who thinks in hundreds makes hundreds and is paid hundreds for his services.

"It is just as hard to pull off a hundred-dollar deal as it is to pull off a one-thousand-dollar deal. As profits are computed in percentages, the profit in deals involving thousands are just ten times as great as they are on deals involving the same number of hundreds.

"Let no employee delude himself; he is being paid all he is worth. There are rare cases of under-paid employees but one seldom finds them. An employee who thinks he is under-paid has one infallible test. If he has no other offers of a larger salary to leave the old firm, he would much better stick tight where he is and try to look at his job with bigger eyes.

"It would surprise the average employee in a photographic establishment to know how well forward-looking employees know the ability of and the salaries paid to their competitor's employees. All of us are on a constant look-out for men too big for the job they now hold but also trying to make their jobs as big as they are. The man who has no outside chances for his service should look well to the position he now occupies. He is apt to lose it.

"The human mind is like a rubber band. It can be stretched almost indefinitely, but the moment we cease it will go back to the former size. The man who tries to stretch his job into a bigger one finds that the big job is his, and as big as he makes it.

"The man who stretches his fifteen-hundred-dollar job to six thousand has studied other photographic establishments and the

methods of other men who have earned salaries of six thousand. He has set his mark and worked toward it.

"Most of us attain our ambitions in life. We set for ourselves certain standards and are not satisfied until we attain those standards. If the standards are high, we go far. If the standards are low, we stay in the ranks of the mediocre.

"There is no royal road to success. Jobs are not like kisses. They do not go by favor. Any good job held for any length of time is won by work and sheer ability on the part of the man who holds it.

"Casey was right when he paid Haloran fifteen hundred. He is equally right when he pays Hood six thousand. As each man paid Casey a profit on his salary, Casey will make a bigger profit on his new six-thousand-dollar man than he made on his old fifteen-hundred-dollar man. If you will inquire, he will tell you that he will take all the six-thousand-dollar men he can get his hands on."

✱

## Personality a Factor

JOHN BARTLETT

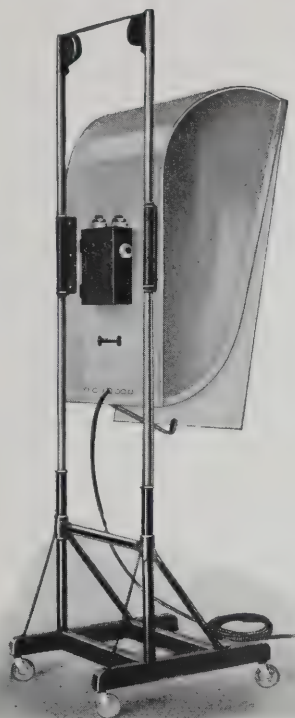
Has it not suggested itself to you at times when you notice how the photographer will attract to his studio a certain grade or class of customers, what is the cause thereof? Why one photographer should be patronized only by the wealthier and more cultured, while his neighbor, perhaps with his studio next door, who is an artist of equal accomplishment with himself, makes quite as attractive a display, and caters as much to the special class, draws his clientele almost exclusively from the poorer but equally cultured community, who can afford to pay but a fraction of the price of his competitor.

You are apt to think it one of those puzzles of economic life, and you feel that it is not wholly due to lack of effort on the part of the one who fails to accomplish.

We do not know whether we have divined the real reason or not. There is no account-



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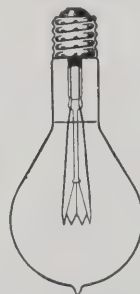
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*Abel's Weekly, November 17, 1923'*

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ing for taste, either in reason or rhyme. Humanity has certain idiosyncracies which defy the researches of the psychologist, and people do things the rationale of which is not within our scientific investigation. However, we shall venture an opinion which is deduced from observation and give it as a solution the peculiar *personnel* of the photographer.

Personality is a strange factor. It influences in a way often contrary to what we expect, and seems to have a sort of occult pull which draws even when we resist. By the term *personnel*, understand, we do not mean possession of culture, education and refinement. We may have all such excellent endowments and still not draw, nay, even repel. But there is a kind of tact which some men pre-eminently possess of making people with whom they come in contact feel that they are in a comfortable and enjoyable environment. In other words, success at attracting and holding has its origin in that disposition which treats the humblest or plainest person with the same courtesy as it accords the most exalted personage. This excellent trait, of which the possessor is often himself unconscious, he cannot be conscious of it and exercise it aright, makes at once a bond of sympathy between operator and customer, which generates mutual confidence.

We all know how some physicians are eminently successful in their practice. They use precisely the same remedies, go through the identical formula of treatment which other doctors practice, and who are just as well, if not better, informed, yet who have a very limited practice.

Is it not because the aim of the popular doctor is to inspire confidence and create the feeling that he is particularly in sympathy with his patients? The *personnel* of the physician is more than three-fourths of the therapeutics. The inspiration the doctor gives does more to cure than all his pills and powders. And so it should be with the photographer.

The bond of sympathy is not to be

clinched by any perfunctory obsequious bows and cringes and stated concrete compliments. We all intuitively know what is genuine and comes spontaneously. But the goodfellowship comes by treating the patron with true unaffected manly courtesy, which generates in the patron a trust in the photographer's judgment and ability.

Anyone who has passed a good and pleasant time while in the studio where he is never asked to "look pleasant," and has been made to feel at ease while under treatment, is sure to view the results presented to him less critically and more justly, at the same time, because his mind is disabused of expected unpleasant results where he has been treated somewhat brusquely or in an offhand businesslike way. We all know candidly that the photographer is in business for what it will give him pecuniarily, but we look askance at the man who makes it palpable that it is the money alone he cares for. Why we have even seen signs in studios telling everyone: "This is my busy day," "Be brief," and this with the idea of inspiring your patron with your good business facilities.

It does make all the difference in the world with the prospective sitter if received with unfeigned politeness by the receptionist, if met pleasantly by the proprietor, and cordially invited to be at home. A desire is also appreciated if tactfully expressed, to guide the choice in pose and costume along the lines of the patron's taste, rather than to arrogantly dictate your paramount superiority in all such matters, and the manifest absurdity of the patron's pretensions. Not that you should acquiesce in every suggestion or notion of the patron, or distract and make suspicious by too great show of obsequiousness. You are apt to be sized up at once if you do, but that you may show that you are with your patron along the lines of his or her tastes and are endeavoring to conform to them as far as they are compatible with general good taste and in conformity with the peculiar exactions incident upon photography art practice.

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with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative

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Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

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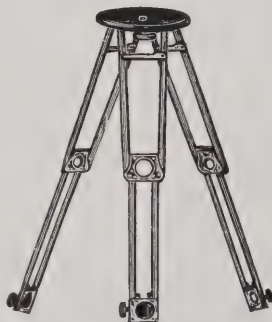
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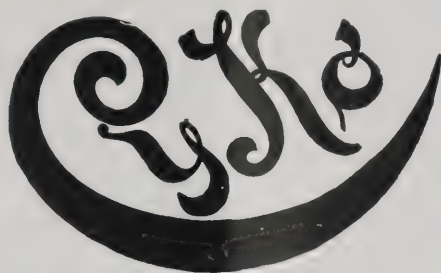
"Dear Old Hand," writes a friend, "don't you think there's too much printed and published on the subject of photography? Sometimes I wonder at the state of mind of any one individual who tries to grasp it all and to carry out its teachings. It possibly can be better imagined than described." My reply is, What are we going to do about it? We must put up with it. There is no law to prevent one writing about photography or telling how it should be done. You are not obliged to read it. On the contrary you can severely ignore it. Most people do. It is only those interested who look at what is printed on the subject. But they don't *read*. They usually *skim*.

✱

Contradictory? No. I believe I am right. People, as a rule, do not read intently, otherwise there would be less printed. For instance, at my hand as I write these paragraphs, there are scores of books all saying the same thing in the same way on the same subject. Now, one book would be enough. Why are there so many? Simply because the one book is not read, it is merely skimmed and a fresh one taken up. In the old days one book did duty for many. It was read and the information in it passed from one to the other by word of mouth. For many centuries the world got on very well by oral teaching and tradition.

✱

Dr. James J. Walsh calls the thirteenth century the greatest of all, for to it we owe painting, architecture, music, poetry, literature, many branches of science. There was comparatively little printed in those days, though of course much was written. We owe the camera and the foundation of the optics of the lens to the thirteenth century. Intellectually, those were the good old times, the present times are probably materially better, but the mentality of the race is commonplace. Why? Because of, the preva-



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lence of the cheap press which saves people the trouble of thinking.

✽

This may not be a good "ad" for the books advertised in this issue of the BULLETIN OF PHOTOGRAPHY—"you pay your money and you take your choice." It is only after years and years of writing and reading that you discover that there is a plethora of printed matter on most subjects—indeed on all subjects. As an old photographer, I look askance at any new book on photography, the fundamental principles of which are so simple that they can be taught to people of even the most elementary education—witness the enormous popularity of the Brownie and the wonderful results obtained by it.

✽

The alphabetical aspects of photography are treated with charming simplicity in *Kodakery* and *Studio Light*—and I find great pleasure in reading them. On the obverse to this picture lies the fact that books *sell*; but between selling and reading there is no apparent connection. People own books sometimes for the mere pleasure of possession. I've owned thousands of books in my time—they have been dispersed—I would give much to recover them. But I *read* them while I had them. I *read*. I rarely find that my neighbor does.

✽

The flow of books continues, however, and most of them are worth reading and studying. There is some good, or novelty of thought or treatment in almost everything that is printed—"many men, many minds"—and so to reverse my own opening diatribe, there is ample justification for the continuous publication of books on photography. The problem is, however, to get people to read and *study* them—not skim them. We swiftly assimilate news, but that which is designed to permanently improve the mind receives scant attention, with the exception of the good old Bible which continues to be the best read book of all. The

## The Science and Practice of Photographic Printing

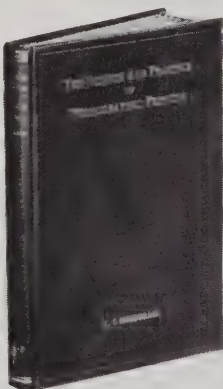
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law of the survival of the fittest applies here. One of the best books on photography that I have read is Child Bayley's "Complete Photographer." Why is it so good? The author has lived with his subject for so long. Once I was a book reviewer. The difference between the "made" book and the book that is sincere is apparent at a glance. Possibly later on I may be permitted to name other good books.

\*

### On Judging Character

It is evident that the photographer who would make a success of his business must add a knowledge of human nature to his equipment. Which is another way of saying that he must be a man of the world, and a good judge of character, especially of the new sitters who come to him to be photographed.

Where there is an old clientele, a family one, the matter is, of course, simple. There is an old saying that you must live with a

person seven years in order to know him. That, of course, is not practicable, except in very few cases. "The proper study of mankind is man," says the poet. In applying that principle in the studio, one is guided by the very simplest principles. Sitters, as a rule, fall naturally into two classes, those who obey you without question, those who do not.

When I was a young man I went to have a photograph taken and I thought I knew as well as the artist how I should be posed. So with a friendly shrug, he said, "Very well, pose yourself." And I did. Then he posed me. When the proofs were sent home I rejected my own pose with horror.

Where there is a self-willed sitter it is not a bad plan to allow him or her to have his or her own way, if possible, and then show comparative results. Self-willed sitters are not uncommon objects of the photographers' studios.

But the photographer's should be the master mind and the mental control should

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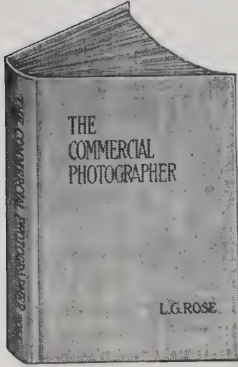
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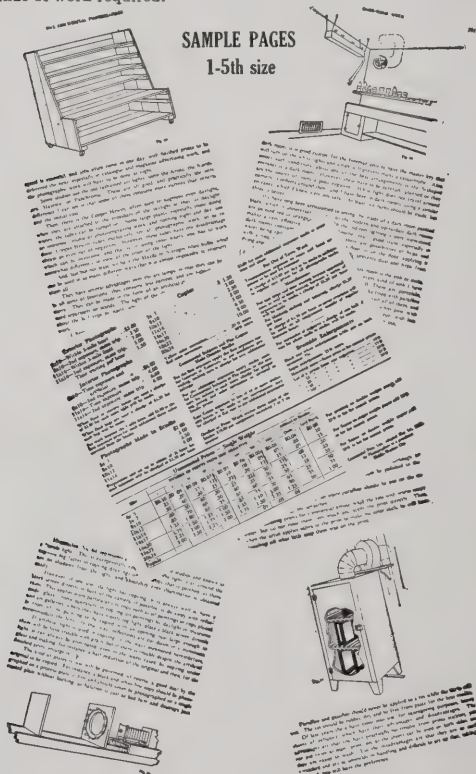
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Frank V. Chambers, Publisher, Franklin Square, Philadelphia

be excited without being made apparent or unduly felt by the sitter.

To enumerate the sub-division of character types that visit a studio would be an extensive job and not worth the task, if we are agreed that ready obedience or disobedience are the most prominent traits. The entire gamut of complex human nature assails the photographer, but he can be equal to the task of controlling it if he will make it merely the matter of the exercise of will power plus tact.

## Our Legal Department

Gentlemen:

As a subscriber and much interested reader of your legal articles may I receive some advice on the following subject? About twelve years ago I bought an old studio and in the course of time found therein a set of old city views made some thirty-five years ago by the man from whom I had bought the studio. In discarding the old negatives (5x8) the negatives of these photos must have been thrown out. It has now come to the time when I want to run them in a local newspaper for comparison, "Past and Present" in articles written about them. I want to know how I can protect myself so others cannot use the view. Can I have a set copyrighted if I made a new set of negatives by copying these views and sending a print of each to Washington; and about what will it cost for each?—G. B.

Dear Sir:

Yours of recent date has been referred to me. Under the circumstances you have a clear right to copyright the prints which you make from the new negatives. You should write the Librarian of Congress for blanks for this purpose. You do not need an attorney. The blanks are very simple and you can fill them out yourself. The fee will be something like a dollar for each picture. Be sure to tell the Librarian of Congress that you want to copyright a photograph.—E. J. B.

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## Income Tax Tips

### No. 3

If you are single and support in your home one or more relatives over whom you exercise family control, you are the head of a family and entitled, in your income-tax return for the year 1923, to the same exemptions granted a married person. These are \$2,500 if the net income was \$5,000 or less and \$2,000 if the net income was more than \$5,000. In addition the head of a family may claim a \$400 credit for each person dependent upon him for chief support if such person is under 18 years of age or incapable of self-support because mentally or physically defective.

For example, a son supports in his home an aged mother and two sisters 14 and 16 years of age. His net income for 1923 was \$3,000. He is entitled to an exemption of \$2,500 plus a \$400 credit for each dependent, a total of \$3,700. While he pays no tax, he must file a return, because his net income was in excess of \$1,000.

An exemption as head of a family can be claimed by only one member of a household.

### No. 4

In making out his income-tax return for the year 1923 the business man, professional man, and farmer will be required to use Form 1040, regardless of whether his net income was or was not in excess of \$5,000. The smaller form, 1040A, is used for reporting net income of \$5,000 or less derived chiefly from salary or wages.

All items of gross income must be reported. In the case of a storekeeper gross income usually consists of the gross profits on sales, together with income from other sources. The return must show the gross sales, purchases, and cost of goods sold.

The professional man, lawyer, doctor, dentist, must include all fees and other compensation for professional services. The farmer must report as gross income the proceeds of sale or exchange of products raised on the farm and the profits from the sale of products purchased by him and resold. He must also report gross income from all other sources.

Taxpayers, in order to take full advantage of the deductions to which they are entitled, are advised to study carefully the instructions on the forms under the head "Income from business or profession."



Weep and you're called a baby,  
 Laugh and you're called a fool.  
 Yield and you're called a coward,  
 Stand and you're called a mule.  
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 Frown and they'll call you gruff.  
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## AS WE HEARD IT

J. G. Orchard, of San Antonio, Texas, has opened a studio in Toluca, Ill.

Warren M. Sargent has opened a new studio at 231 Pine Avenue, Long Beach, Calif.

Mr. and Mrs. O. A. Vik expect to have their studio in Sturgis, S. D., opened on February 1st.

M. J. Oliver's photographic establishment in Calgary, Alta., Canada, was destroyed by fire on December 31st.

J. D. Brinkley, who for many years conducted a studio in Oxford, N. C., will very soon open a studio in Newton, N. C.

Frank Stafford, formerly a photographer of Decatur, Ill., died in Chicago on December 31st, following a stroke of apoplexy.

Miss Helen T. Seibert is establishing a studio in Paris, Mo., after an absence of sixteen years from the photographic business.

On January 6th fire of unknown origin destroyed three buildings in Winnebago, Minn., including the studio of Mat Dietz.

F. E. Smith is again proprietor of Smith's Studio on Main Street, Delphos, Ohio, having purchased the business from O. L. Shaw.

Frank Webb, of the Cousins & Howland photographic staff, has opened a new and up-to-date studio in the Bissell Block, Hanford, Calif.

Kareken Papazian has disposed of his photographic business in North Adams, Mass., and has moved to Trenton, N. J., where he will open another studio.

The Kennedy Photograph Studio, of East Stroudsburg, Pa., has been purchased by Girard S. Van Campen, of Paterson, N. J. Mr. Kennedy expects to move to Clearwater, Fla., where he will open a studio.

Allen Swain, aged 92, died on December 10th, at his home, 340 St. Anthony Avenue, St. Paul, Minn. Mr. Swain was the oldest photographer in St. Paul, both in length of service and in age. He is survived by his widow and two sons.

\*

### An Even Acting Reducer

The reduction of an overdense negative is an operation that requires great care, especially when the negative is a valuable one. In cases of this sort, the photographer will sometimes hesitate and consider what kind of reducing agent he will use.

There are quite a number of them to select from, some of them being more reliable than others, the one that is in all probability used almost universally is that of Howard Farmer,

where hyposulphite of soda and ferricyanide of potassium form the constituents.

This reducer, as is well known, is very active, and can be relied upon in the majority of cases, but there are times when a reduction is necessary, where the shadows must not be acted upon so vigorously, where an even and light reduction is required all over the plate.

Recently some experimental work has been carried out in the laboratory of the BULLETIN OF PHOTOGRAPHY with different reducing agents, and the following preparation acted with such uniformity that it has been deemed worthy of publication. The preparation is capable of keeping in an active condition for at least two weeks. The ingredients are as follows:

Water ..... 18 fl. ozs.  
 Perchloride of iron (crystal). 120 gr.  
 Oxalic acid ..... 240 gr.

The salts must be well shaken until they are dissolved, when the preparation is ready for use.

When freshly made, the reducing action is fairly rapid. The color of the negative also changes slightly. This, however, does not affect the printing quality.

There are many instances where such a reducer may be used with advantage, because the shadows are not unduly eaten away.

✱

## Routes of the Eastman School

BOSTON, MASS., January 29, 30, 31

*Ford Hall, 15 Ashburn Place*

PHILADELPHIA, February 5, 6, 7

*Scottish Rite Hall*

*Corner Broad and Race Streets*

NEW YORK CITY, February 12, 13, 14

*Metropolitan Life Insurance Building Auditorium, Corner Madison Avenue and Twenty-fourth Street*

BALTIMORE, MD., February 19, 20, 21

*Hazazer's Hall, 111 W. Franklin Street*

PITTSBURGH, PA., February 26, 27, 28

*Schenley Theatre, Forbes Street and Bigelow Boulevard*

✱

## Central Pennsylvania Photographers' Association

The organization of the Central Pennsylvania Photographers' Association was perfected on January 10th, at a meeting of thirty photographers from Blair, Somerset, Indiana, Cambria and Westmoreland counties at the L. G. Hornick Studio, Johnstown, Pa. The officers elected by the association at the initial meeting were as follows:

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President, H. B. Shaffer, Altoona; Vice-President, D. A. Van Zandt, Altoona; Secretary, H. C. Plank, Vandergrift; Treasurer, Deck Lane, Ebensburg.

The object of the new organization is to hold regular meetings, at which time demonstrations will be given by the members. Ideas will be passed along in this manner and the photographers believe that they will be able to give the public a better class of photography and service.

H. B. Shaffer, of Altoona, the newly-elected President, made an interesting address on "Portraiture," and several other photographers present gave brief talks. Miss Helen Fletcher Ferner, of Somerset, Miss Sadie Rothrock and Miss Bessie Siegfried, of Philipsburg, were the women studio owners present at the meeting. The next session of the organization will be held in Altoona in April, it being the intention of the association to hold sessions every three months.

✽

## Meeting of the Professional Photographers' Club of New York, Inc.

A portrait competition was held by the Professional Photographers' Club of New York, Inc., at the Terrace Garden club-rooms on Wednesday evening, January 16th. Three handsome silver cups were offered as prizes by the Eastman Kodak Co. Contestants were required to submit three prints finished on Eastman papers and not larger in size than eight by ten inches. Messrs. I. Buxbaum, Paul Van Divort and Pirie MacDonald, the famous photographer of men, served as judges. The first prize was awarded to Mr. Gabor Eder. Mr. Eder's winning picture, a study of an old man, presented a somewhat unusual treatment of a subject too often and too easily handled in a conventional manner. His work was further characterized by its broad sympathy and evidence of pictorial appreciation. A portrait of a young lady, simple in conception and executed with admirable sincerity, won the second prize for Mr. I. Brenner. The third prize went to Mr. P. D. Illovsky for his portrait-head of a man, a commendable effort wherein the values were beautifully and accurately rendered. Three Certificates of Merit were awarded to Messrs. Chidnovsky, Waterman and Eder. Following the awards, Mr. MacDonald discussed the winning pictures in his usual inimitably interesting manner. Mr. Buxbaum also criticised the entire exhibit, supplementing his remarks with numerous constructive suggestions. An interested and enthusiastic audience was present and the meeting was most gratifyingly successful.

PAUL VAN DIVORT, *Acting Secretary.*

✽

"Sargent was a great artist," said the teacher. "With one stroke he could change a smiling face into a sorrowful one."

"That ain't nothin'," piped up Johnny. "Me mother does that to me lots of times."



# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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## Editorial Notes

A feature of photography not often noted is the immense play it gives to the idiosyncrasies of the individual. No two men think and act alike in the making of photographs. Now if you select some other branch of human effort, you will find that the points of resemblance outnumber the points of difference. Take any manufacture or craft and you will find that the products bear a common likeness, the clothes we wear, the contents of our homes, automobiles, and other vehicles, all created objects, in fact. But the case is different with photographs; no two of which are alike. Hence, from one aspect of the matter it seems that the laying down of rules for

the guidance of photographers seems an almost superfluous proceeding, were it not that naturally the grammar of the subject must be acquired and practiced.

✱

The influence of damp upon all sensitive preparations is well recognized. It is generally conceded that it degrades, or rather slows, the speed of them. Hence the familiar advice to keep them in a dry place of normal temperature. Extremes, of course, are to be avoided. Great heat possibly may not directly affect the sensitive salt but it may influence the gelatine and the celluloid and these in their turn react on the silver salts, probably disturbing their equilibrium.

✱

The "sensitiveness" of a photographic surface is a mysterious thing. Nobody as yet seems capable of giving a terse definition of what it really is. Of course, we all know that exposure to light, particularly through a lens, so affects it that we are able to develop the parts affected and so obtain a negative, but just precisely what the exact action is, has not yet been determined. At any rate, it is still puzzling scientific investigators who have compiled a vast mass of data bearing on the subject. And the work

proceeds. One thing, however, is certain, as we have pointed out, that this sensitiveness is not to be trifled with, and must be protected from damp, moisture, and deleterious influences, otherwise good results will not be obtained.

\*

The lantern slide has secured a definite position among the artistic productions of photography and we note that more and more attention is being devoted to it, especially in Europe, where it figures on many screens, illustrating lectures, papers and demonstrations. Nowadays, we do not have the cloudless slide, and very often, besides being colored, it also possesses the highest degree of pictorial merit. The leading pictorialists do not disdain to base their reputations on these little glass positives and they very frequently constitute a great attraction at the principal exhibitions. It has certainly kept pace with the paper print in progressive quality and attractiveness. The programs of few photographic societies would be complete without the lantern slide, especially, of course, in winter.

\*

We are interested in a recent reminder of an old dictum, due to Chapman Jones, that the ideal negative consists of an image of pure metallic silver in clear gelatine. But how often do we reach this condition of affairs? Our results rarely conform to this specification, being frequently under or over-exposed and therefore needing either intensification or reduction. The photographer who does not have to use either of the latter processes is among the exceptions and not the rules of the formulary. He is the victim of incorrect exposure, a state of affairs inseparable from practical photography while uncertainty still dominates all terrestrial conditions. For "nothing is certain but the uncertain" in photography as in everything else and we have to do the best we can in circumstances that arise from day to day or from hour to hour in our work.

A curious phase of photography is that which deals with the offering of prints to newspapers for reproduction. We have been present at times in the offices of Art Editors when vendors have arrived with all sorts and conditions of photographs for sale, snap shots, stereographs, topical views, portraits of celebrities pirated or stolen. The man who holds the job of Art Editor has to be keen and shrewd, and to be able to pick the stuff he needs at a glance. As a rule, he rejects ninety per cent of that which is offered him, and a stream of crest-fallen people always adorns, or rather characterizes his office! One sees much of the seamy-side of human nature in this regard.

\*

### The Price and the Profession

Photography may, without assumption, be classed as a profession, and, so regarded, the determination of the scale of prices for the work done comes fairly under the law regulating charges made for services rendered, which are considered proper for kindred professions.

Although photography is, possibly, more of a trade than is the operation of the painter, yet, of necessity, it demands of its professors the maintaining of it on a plane of dignity, and so one must consider the relation existing between the public and the photographic artist, if there is to be established on economic principle any contention for adequate remuneration, because of the duty attending the maintenance of this dignity. It is really a question of justice and equity in regards to patron and photographer.

There are, however, so many conflicting interests, so many varying factors confronting a discussion of prices and equity, that it becomes difficult to formulate any scheme which shall be just to all concerned, or even to the majority. Besides, there are those local circumstances which present, due to the particular surroundings of the business:

Prices must vary with locality of business, much in the way that styles of work have to vary, to accommodate particular tastes.

Everyone knows that a dollar in an inland town of, say, 10,000 inhabitants, is worth a good deal more, as a medium of exchange, than it is in a great commercial city. It buys less, having a much smaller relation to the wealth of the community in a big city than in a small village. Hence, it is necessary for everyone entering into the photographic business, to have his judgment unbiased and free from prejudice, to be able to determine in what relation his work stands comparatively with analogous businesses and to regulate his prices accordingly.

The photographer who feels that he is possessed of talent and ability as an artist, does not rely on mere cheapness of work to attract custom, any more than the skilled painter, or the successful physician. He must have recourse to other methods than low prices, which advertise that acquisitiveness is his only motive and that art is of secondary consideration.

He must attract by the individuality shown in his styles, on his entourage; his manner of advertising his profession, and particularly, by his personality, which, by the way, is a most potent factor. It tells with the people he is desirous of having relations with, those who are the ones willing to pay the price he asks. To be sure, he may have to defer to the dictates of fashion, but will strive to bring them in conformity with his ideas.

But all such methods for securing patronage necessitate expenditure of time, money and energy and presuppose possession of endowment of faculty and talent which could be more profitably employed in channels more lucrative, and so the intelligent photographer feels that he is justified to make his charge big enough, to not only cover the original cost, but plus a satisfactory reward for putting his talent in the business. Costly aggressiveness, daring affrontery (what in ordinary par-

lance is called "nerve") bring ten customers where cheap passivity brings one. Now this does not imply that bold impudence in charging exorbitant prices for indifferent work is good business policy. If you know that your work is not up to the standard of your rival who gets good prices, you are both dishonest and foolish to rate yours commensurately.

Honesty is the best policy, even if pursued in practice as a policy. On the other hand, if you are convinced that your work is equal to, or above that of your competitor, you are just as dishonest and foolish, though you alone suffer.

It is true that customers associate prices with quality, and they all have the human desire to get the best at the lowest ebb price; nevertheless, they pass the highest price to those who aid them in their search.

Low prices degrade any profession, ruining trade by lowering its standard. By cheapening, you are really advertising that you have no high opinion of your own work. We have abundant evidence what competitive cheapness has done. The first-class photographers in any large city outnumber the "cheap Johns." Professional photography cannot be run like the clothing business. The professional has none of the advantages of the ordinary tradesman who can depend for business on the transient customer. Where the photographer's work is admired and sought after, the price has but secondary consideration. High price, such as prevails with the best of our profession, induces patronage because the patron is assured he gets adequate return for the money expended.

✱

The cowpuncher had applied for a policy and the insurance agent was catechizing him in the usual manner.

"Have you ever met with an accident?"

"No," said the cowboy, but added in an effort to give some helpful information: "Bronco kicked two of my ribs in last summer and a rattlesnake bit me in the ankle a couple of years ago."

"My word!" faintly expostulated the insurance agent, "don't you call those accidents?"

"Naw," said the knight of the branding iron, "they done it a-purpose."



## Beating the Cut Price

C. H. CLAUDY

"This is the meanest town in the world in which to do business," said the Young Photographer. "Price cutting and all sorts of low type competition make it fierce."

"Bosh," answered the Old Photographer. "The people in this town drive just as fine cars, the women wear as good silks and the men belong to as good country clubs, as there are anywhere."

"Down in the market this morning I wandered among the farmers' wagons looking for something tasty to eat. I came on a countryman with his products nicely displayed on the back end of a good light truck."

"My attention was attracted not only by the neatness of his marketing outfit among the other market gardeners, but by the largest eggplant I ever saw. On looking more closely I saw he had *only* the eggplant and some strawberries. The berries were as large as the proverbial hen egg."

"His prices were double what any other man in the market was asking for the same vegetables and berries. And he was getting his price."

"He had discovered and put into practice the great truth, that if you produce the best thing of its kind that is obtainable, you rise superior to price competition."

"Other men around him had eggplants and strawberries. But in a dozen or two farm wagons were eggplants and strawberries of exactly the same size and quality. Of these two dozen dealers the one who was willing to sell the cheapest, fixed the price for all of them. They could not control the price on their own product. They had to meet the competition. The man willing to take the least profit had all the rest absolutely in his power so far as fixing the price was concerned. My friend of the better product did not have to compete with any of them."

"The way to rise superior to price fluctuations, to over-supplied markets, to cut-rate

men with low overhead, is to produce something which the other man cannot produce no matter how much he tries."

"From one end of this town to the other are butchers, bakers and candlestick makers busy cutting each others' commercial throats, each trying to undersell the other fellow, under the impression that he will thus get all the business. Nothing was ever more fallacious. The others simply drop their prices to meet his and no one makes anything."

"But in this same town are surgeons, lawyers, artists, musicians, who are the best surgeons, the best lawyers, the best artists and the best musicians in the town. They charge what they feel their services are worth and get it without question. They have risen above their fellows and in so doing have risen above price competition."

"Your trouble is in putting the profession of photography on a trade level with the butcher, the baker and the candlestick maker. You lower portraiture to a level with beans and sardines. Your mental habit makes you think of the prices charged by other photographers who are equally foolish."

"Take the attitude that all portraits have a heart value greater than money, that your work is as high a profession as any! With this thought in mind try to make pictures which will live and which you will be as proud to sign as a brush artist is to sign his work."

"There are many, many people in this town driving five-thousand-dollar automobiles as a matter of luxury, largely as a plaything. But no man in this or any other town ever pays five thousand dollars for a one-thousand-dollar automobile as plaything. People do not play that way!"

"If a man has a five-thousand-dollar automobile and buys pictures at twenty dollars a dozen, the fault is not with the man but with the photographer. By his



"Study"

Agfa Ultra Special Plate



"Study"

Agfa Portrait Film



possession of a fine car he shows his willingness to have the better things of life. So either the photographer's salesmanship or his photographs are poor.

"Never were people so willing to pay good prices for good things; seldom have people had as much money with which to pay for quality things as now!

*"But you have to sell this idea to yourself.*

"Before you can convince other people that you are practicing a high-class profession, you have to *convince yourself and then proceed to produce really high-class photographs.*

"Knowing they *are* high-class, you can make sales by quality rather than price. Millions of fine photographs are sold every day to appreciative people at prices far above those charged by the cut-rate men. Quality products *always* sell to people with good taste. There is a big demand for quality in all lines. All you need to do is set your house in order and turn out pictures which justify the price.

"Before you can turn out this type of work, you have to ask yourself 'How much better can I make these pictures?' and forget the question which every price competition man asks, 'How can I make these pictures cheaper?'

"Knowing that you have turned out an artistic job, and one of as high quality as is possible, using all the best materials, you will have within you that admiration of your own product which enables you to talk of your work with that contagious enthusiasm which is the very highest form of salesmanship.

"Remember the story of the man with the eggplant and the strawberries and hang tight to the fact that if you rise above competition in quality, you have at the same moment risen above price competition."

✱

Mr. Newlywed: "My dear, where did you get the recipe for these pancakes?"

His Wife: "I made them out of Mrs. Seeton's cookery-book."

Newlywed: "Hum! think I must have got part of the leather binding in mine."

## Nerve or Nerves?

FRANK FARRINGTON

How is your nerve? not how are your nerves? If your nerves are all shot to pieces, you will probably be lacking in nerve, but you can handle your nerves if you have nerve.

Some photographers lose courage easily when business begins to backslide. Well, if you lose your courage, if your nerve weakens, you may expect things to go from bad to worse. On the other hand, if you keep your nerve and show fight, you can prevent things from going wrong and you can bring them back if they get started wrong.

Just as long as a man is not financially wrecked, there is the chance that he will not be. While his nerve remains, there is always the possibility of being able to pull out of the hole. But if his nerve weakens and his nerves get the upper hand—good night!

Plenty of business failures, probably some in photography, have been due to the fact that the man quit just before the turn of the tide of his affairs. He gave up a few minutes, days, weeks or months, before it was absolutely necessary that he should. If he had stuck to it just a little longer, things would have begun to come his way. There lies the difference between success and failure in many a case.

Whether you grow from a petty business to a real success is a matter of whether you weaken or not. Columbus might have weakened and turned back before he sighted San Salvador and we would never have heard of him. Scientists in search of those discoveries that have made modern achievements possible might have quit short of success and we would have been without electrical equipment, typhoid serum, radio and instantaneous photography. You never know when success is just around the corner.

Zoroaster said, "To the persevering mortal, the blessed Immortals are swift." You have only to look back at some of the

things that at the time seemed to you to come very slowly to realize that they did not come so slowly after all. There is likely to come a swift reaction in favor of him who holds on, determined to give up only when it becomes absolutely necessary. And when things do begin to come your way, you are surprised how fast they come. It is worth while to fight it out to the last ditch.

While there is life there is hope, and there is something more. There is opportunity to keep on keeping on and many a success has been pulled out of failure at the last minute. In fact, a great percentage of the big suc-

cesses in business have come after periods of apparently unavoidable failure.

Just because other people rate you already as a failure, even telling you so, that doesn't make you one. No one but yourself can make you a failure. As long as you have the nerve to keep trying, you have not failed. You are not a failure until you quit; but when you quit, then you are a failure and no mistake.

Control your nerves. Keep up your nerve. Don't weaken. Vote no on any proposition that you are a failure or going to be one, unless you want the epitaph on your gravestone to read, "He quit too soon."

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.

The following is the Radio Talk given by President Stearns from Station WWJ of the *Detroit News*, January 7th, 1924:

To the Photographers of America, from Alaska to Panama—Greetings! The executive board of the Photographers' Association of America now meeting in Detroit has decided to hold the 1924 convention in Milwaukee the first week in August. Make your plans to attend and make this convention the biggest and best ever held.

To the public—the citizens of America—the Photographers' Association of America extends greetings. Photography is the one art that is advancing today while other arts are declining.

Sculpture, up to the present, has not even approached the work of Phidius, 200 years before Christ.

No other painter has had the knowledge of the painters' art that Raphael had.

We have no poets like Dante or Shakespeare.

Where are our Musicians, such as Wagner or Bach?

In architecture, the Woolworth tower is considered a masterpiece, but it was copied from a Cathedral in Belgium which they started to build before Columbus discovered America. In these days of Cubism and Futurism and Jazz, photography continues to advance.

Can you imagine a home without photographs of those we love and those that love us? Why, it just couldn't be, that's all. We have grown up with these pictures, they have almost become a part of us. There is the photograph of mother taken on her wedding day, and the picture of dad made in 1905, the year they gave him an interest in the business, and the new one we think so much of taken last Christmas. And would you believe it, that curly headed two-year old is our six-foot Bob? The little mite beside him is sister Jane who is married and has a home of her own. Last of all, tucked

away with a pair of tiny tear-stained boots, is a photograph of Mary, the baby the Angels lent us for a happy holiday; for mother lives eternally in that cherished photographic image.

It must be a joy to Daguerre, who discovered photography, to look down and see what came of chasing around trying to catch sunlight in a little black box. And don't forget: Your friends can buy anything you can give them—except your photograph.

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This week finds the 100%ers enrolled almost as many as last week's. Here is hoping next week's report will double, yes triple the number we now have. Come on, folks, and show your present officers that you will back them to the limit. The results of your enthusiasm will be proven by the number of new members you secure for the Association. Good luck to you all.

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### **"The Business Side of Photography"**

*An Address given by Mr. Harry Devine, of Cleveland, at the P. A. of A. Convention in Washington, D. C.*

The subject that Mr. Garabrant has selected for me is one that I do not feel qualified to give you in the right way—The Business Side of Photography. I am a photographer, not a business man. I found that out. I tried to run the two and failed. We are successful now because I make only photographs, and devote my time exclusively to that, and have found a partner who does not know how to make a picture, or anything pertaining to it, but knows only figures. I sometimes like to argue with him, but he simply shows me the figures, and I walk away. Since then we have been very successful.

All I can tell you is that if you are going to attempt to run the business end of your organization, and the photographic end of it, unless you are a genius, I don't think you will succeed—I mean in a fairly large business. If you are doing only a little work, it can be done, perhaps. I think it follows that the average photographer is not a business man. We don't like to talk to our clients pertaining to the price. We get acquainted with them, and they can easily get the best of us. They tell us about the other fellow down the street who is making the pictures a little bit cheaper than we are, and we fall. I have nothing to do with our office as far as the business office is concerned. I won't allow them to talk to me about prices, because I

am easy and I wilt when they put up arguments. The business end of our organization is run in a business way, and it's hard boiled!

I heard a gentleman talking when coming in on the train, and his topic was "collections." He said, "We have an awfully hard time collecting." We don't. We used to. In fact, that is all we did! But before we take an account in the office now, we know a little something about them. We get stung, of course, like every organization does, but not as often as formerly. When our transient people used to come in, we never had the nerve to ask them for the money; or perhaps they would order pictures over the 'phone and then we would send them a bill. We would grumble and complain because they did not pay, or the mail containing the bill would come back, or something else. We were afraid of them. We did not have the nerve to make them pay cash, it took a little hard work in the office to adopt the same methods they use in other businesses. When we go into a store and buy an article, we say, "Please charge it." We find out about our customers as near as we can. If they are entitled to credit, they get it. If it is a little job, it is paid for on delivery. The transaction is over.

I told you that I am not a business man. I cannot talk to you intelligently about business. But I am rambling along about many things that happen in our affairs. We have competition in our city—keen competition—among photographers, all doing good work, all charging various prices. The tendency among most of us is, that when we have a chance to bid on a job, we bid or figure as low as we can. Many photographers do not know how to begin to figure, because they haven't any basis on which to work. I never did. I always thought I knew how much a photograph cost us, but I have since found out that there are some months when we thought we were doing good business and working hard, only to find, when the report was laid on my desk, that it was actually *costing us* money that month to do business. You will not know these things unless you run your business in a business-like manner. I do not mean doing your bookkeeping at night or between times, I tried that. I had to get an auditor to come in and straighten out our accounts as they did not mean anything. Yet there was an accurate account kept. When a thing did not look exactly right, I found a place to put it and it seemed to balance all right. If you are going to run a business, it seems to me that it is necessary to have someone in your employ or someone who is a part of your organization, that is just as interested as you are, who is a business man and who will run the business end for you.

We could talk about prices. I hope the day will come when the Commercial Photographers



will wake up to the fact that we are not dealing in luxuries, but absolute necessities, things that have to be had. They must buy them. When we do that, we will get more money for our work.

I am sure that you experience the same things we do. Photographs are being sold in our city much below cost. The photographer does not think so. He says, "I do my work at home, I have no rent as I live at home. The studio I have equipped is in the basement. I have no salary, I get what I can out of it and my wife helps me a little, it costs me very little to do business, so I make a nice living." Naturally, when he figures on a job, he figures accordingly. I cannot compete with him. I have an overhead and rent which has to be paid. I have eighteen people with their hands out every Saturday, and they have to be filled. We know that. When we figure on a job, it must be figured along those lines. So we lose a lot of work. It is a peculiar thing. It should not be so, but in my experience it is. We have had clients to whom we have given unusual service. We wanted their patronage. We knew their account during the year would amount to several thousand dollars. We wanted to add that account to many others and went out of our way to accommodate them along certain lines. For example, to make it clear to you, I will quote you an illustration of a furniture institution in our city who came to us and wanted about one hundred negatives of furniture made. Some of you photographers photograph furniture, and know how difficult it is to be done right. The negatives have to be opaque. The furniture came to us finished, some mahogany, highly polished. It required much time to make good negatives. The man was there on Saturday with the furniture, and, with tears in his eyes, he asked would I not send him five prints from each negative on Monday morning, so his salesman who were going to a convention, could leave with their samples. We did it. Now do you know what it cost us to do that? We worked late into the night, we worked all day Sunday and started at day-light to make the prints. Our customer got the job. Good! He was satisfied and he patted me on the back. Next year when the same job came around (because it does annually), he sent out bids to have the work done! So you see even service and quality do not mean everything. It seems to me today that price is the predominant factor. The cheaper they can buy it, the better they like it. The reason for that, perhaps, is that most of you are dealing with purchasing agents, men that are in positions to buy and buy as cheap as they can and buy the best.

In our vicinity they are all making good photographs. A client can buy photographs—prints, 8x10, mounted on linen, as low as

fifteen cents, in Cleveland. Now, do not whistle! I am going to tell you something, and it is right straight from the shoulder. I can go into any city in the United States and do the same thing! Now, do not whistle about it, because you all do the same thing, and I know it. You have not, any one of you, an established price that you religiously stick to. We tried and failed completely. We could not do it. I know at conventions you fellows went to the trouble of getting an established pricelist, I have one in my office that covers the United States, giving the prices for commercial work for various cities in the country. Compare for yourselves, and see how they vary; and then you go in and ask the price, and tell him you have a big job, and see how sharp his pencil gets. Now I know that to be a fact. My business has brought me into many cities and towns to do commercial work. I have gone into cities where there were good commercial photographers, better than I, but I was there to do the work. There was a reason for it. We deal principally with advertising agencies. In Cleveland, where I am located, the average commercial photographer does not care to have very much to do with them. We like them. They make you work like the devil. They want everything yesterday. But they get it.

Now things I say may sound like egotism, but they are not given in an egotistical way, but are given to you so that you may profit by them. We have been more or less successful in our community. I started in there with some competition, and under the worst business conditions, about three years ago—twenty commercial photographers, five of them employing at least ten people, all doing good commercial work. I had something to consider. I was laughed at. They told me I was crazy, I sometimes thought I was, the way things began to look. But I worked very hard and found out that there was one thing in Cleveland that they did not do and that was to deliver "service." We immediately began to sell "service" and that "service" has meant to us what we are. It hurts when I go into the printing room and find all of the printers disgruntled and even the head man making remarks, "Oh, take your time. They are crazy in the office." But the order may say deliver at three o'clock that afternoon. It is pretty hard to keep an organization working under pressure all the time to deliver service. You must work so you cannot relax a minute. If a client calls us up and tells us they must have a hundred prints this afternoon, they must have them. If they ask impossible things, you can easily explain that difficulty to them. But they are urgently needing the thing they asked you for. They do not want to see you hustle just for fun, and working for nothing. But they want it, and the thing to do is to see that they get it. If our

organization won't work with us along those lines, we get other people who will. That is the one thing that has helped us in our business. We have the same competition that you have. We have manufacturers there buying thousands of photographs every year. You have them for a certain length of time, and all of a sudden the demand comes in to pack up the negatives and send them over to the other fellow. In Cleveland we are all jealous of each other, criticise and hate each other. We have been successful so far. I hope we will continue. We do things there different to many other fellows. I do not say that what I am telling you is right. Maybe your methods are better. I came here to find some of them. I want to learn too. But about that negative, gee, it makes you mad, doesn't it? You are right up in the air. We pack the negatives up as carefully as we can. We do not reduce them or scratch them before we send them out, or disfigure them in any way. We deliver them as per request, as carefully and as promptly as we can, with a letter. I am going to tell you why. We have had some experience along that line. Your clients will not stick to you religiously. They will change. They will go out to different photographers—a different purchasing agent or advertising man, and he has his friends, etc. I want friendship first of all. That is the main thing to me—friendship. If I want to lose that friendship, the easiest way I know of doing it is to tell them that they cannot have the negatives, they belong to me. Or, like some fellows, "If you pay fifty per cent. of the original price, we will be glad to deliver them"—negatives over a period of several years.

Now they are going to get the negatives, unless you have been a very wise fellow and protected yourself, which few of you do. If you bill your client for so many photographic prints, in court you might get by, but if you bill your client with a negative, he has a right to ask for what he has bought. Am I right or wrong in that?

*A Member:* You are right.

*Mr. Devine:* Whether you think you are right or wrong, it has been tried in our city in the court, and where the client had proof that he had paid \$4.50 or \$6.00 for the negatives, the court said there had been a sale of property. So they have, in Cleveland, changed their tactics, and most of the bills that leave the studios now read, "For making one photographic print \$5.00." If we sent out a bill like that, the fellow would say we were crazy. "I never paid more than 35 cents." One reason a man changes is because he does not like your business methods, or another photographer has come in with a better proposition. He may be selling prints cheaper. If too cheap, he cannot

continue to give prints very long. He cannot deliver service. His credit will run out some day. Somebody's going to get those negatives back. If you have been friendly with him, they might come back to you, and if they ever do come back to you, they will never leave again. That has been our experience.

I wish that photographers could get together like other manufacturers. That is all we are. If you have a big organization, I cannot see any other way to look at it, than that you are a manufacturer of photographic prints. You sell them in hundred or thousand lots. You are manufacturing, aren't you? That is all. I hope some day that we can sell our manufactured products like the merchant does. He has a standardized price. We should get it because we are dealing in necessities and not in luxuries. Advertising men can not exist without the aid of photographers. Drawings cost too much. If you have been very observing, you will note that there are fewer drawings being used today than ever before. If you want to prove that to yourself, invest five cents in a *Saturday Evening Post* and count them. How many photographers are making such pictures? How many photographers are equipped to make such pictures? It is profitable. It is a new field. Why, even in a city as large as Cleveland, there are still people who think they cannot have a picture made any place except in Chicago or New York. Why? Is it Chicago's fault? No, it is to their credit. Cleveland photographers were not wide enough awake to know there was any such business, and they allowed those fellows to go there for years. We are trying to keep everything that belongs to Cleveland in Cleveland. It belongs to us. We are entitled to it first, but we must be able to deliver the same quality of work that they can buy elsewhere. You will find it costs them more money to go there even if these fellows were to sell photographs but little cheaper, which they do not. We have no competition in price either with Chicago or New York, with perhaps one or two exceptions on miniatures or postal cards or things of that kind, which we make by hand. These fellows make them by machinery and we cannot think of competing with them. Illustrations, fashion photography—oh, there are a thousand and one things that you can do.

*A Member:* What is the approximate price of such work as Wheeler, of New York?

*Mr. Devine:* Oh, now, wait a minute; we can't talk about that! How many men in this room can produce the work that Wheeler does? He gets as high as five hundred dollars for one single photograph. It is worth it. He is an artist; he is a talented man. He has delivered the customer five hundred dollars' worth when they get it. We cannot do that. It is out of



the class of work that we do. He is an artist who has been wise enough to know that he can use photography in his business. He combines photography with art and produces some very beautiful things.

We cannot talk about price. That is utterly impossible. I do not know what your conditions are or what your overhead amounts to, I know the more people you have working for you, the more it costs you to make pictures. My partner simply brings these things to me, and when I quote a price he checks me up pretty quickly and says, "There is only so much money in that job, and we cannot do it." "But we need the business." "I cannot help it. There is no money in it and we don't want it." That is the kind of a partner you want. You know the other fellow's prices and you also know that your clients are not very charitable.

Let me tell you something. I had an experience one time in which a client came to me and asked me to give him a price on photographing eighty dresses, using three models. He wanted fifteen prints from each negative, panel prints about eleven inches wide—a fashion picture. We figured on the job. I knew the chap that had done work for him before, a good reliable customer who sticks to you through thick and thin. He called me up and said, "Your price is about \$200.00 higher than another fellow. I want you to come out and talk to me about it." This I was glad to do, because I might have misinterpreted his letter. I found I was right, I had quoted on what he wanted. He told me in plain figures what my competitor had charged for the job. That was not very fair. If I had been that low fellow he would have done the same thing to me. I informed him that we could not meet the low price. I knew the office would not want the job. We had been making some fashion pictures for a competitor of his. The thought struck me to make a print exactly like I quoted him, and send it to him in the mail. I made one of these prints and sent it to this chap at his office. The girl was beautiful and it was impossible for our competitor to use her, as we employed her exclusively for our fashion work. We had to do that to keep her. He called me up, asking if I could get the girl at such a time. I told him yes, he said all right and we made the picture at our first price. I was a little proud of it and now I will tell you the reason we got the job. The other photographer promised to deliver him this work at a certain time. He told him that he could make so many negatives a day, and he would have the girls there as models for the work. The man came down with all his garments. The models failed to appear. That is why we got the job. He failed on service, that's all. He had disappointed the client. Those things do not always work out that way but it did that time. Next year he will send out

bids again and we will all figure on them, maybe we will get it and maybe we will not.

Any other questions?

*Mr. Scott, of Baltimore:* Mr. Devine, I do not want to disagree with you, but one point I think you slipped over a little bit casually. You stated you gave the negative to the man to keep his good will. How often do they come back to you?


*Mr. Devine:* I have no record from the figures, but I came to the conclusion—the opinion that I have put forth, because of a sad experience a client in Cleveland had with another photographer. This photographer took his client into court and the latter's account was worth \$8000 a year. He ordered that much photographic material during the year. The client won the case, but he did not go back to that photographer. For that reason I came to the conclusion that I wanted the good will of the clients and I think that that is the wisest way to get it.

*Mr. Scott:* I think that the course of the commercial game today, is this demand for negatives. Not so much that they want to take them to another photographer; they take them to amateur finishers. Now just a minute! We do not do it as a trick. We have a little place with nine people, Mr. Devine has eighteen. We bill the stuff as original and duplicate photographs. No trick, we will tell them about it. It is none of the customer's business; we make the negatives. The negative is a means to the end. We do not try to trick them. We tell them why, and if by accident we make a good negative, we deserve and must get all the profit out of that negative. I think that idea ought to be circulated more among commercial photographers. The manufacturers are getting wise to the amateur finisher, and they will tell you so. They do not want the negatives to go to another photographer to get the cheap print that you won't make. It is not fair to you and I think that evil ought to be suppressed. Now here is one of your customers showing you your revised bid. They do not play fair with you, so why be so particular with them? Here is a man spending \$8000 a year, and you have a contract with that man, give him the negatives. But in the usual business, let negatives stay where they belong.

*Mr. Devine:* You are perfectly right. There isn't any doubt about it. I think I said exactly what you said, in the very beginning, when I told you as clearly as I could, that there were two ways to bill the work. If you bill the work as you do, the negatives are yours. But how are you going to stop the other fellow from making a copy from the print which you have furnished him? There you are. They do it





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all over the country. There aren't any scruples about it. They will make duplicate prints. If you furnish a good print, the copy is as good as yours and the client is perfectly satisfied. So the thing has come about for one main reason. He is either dissatisfied with you because of service, or mainly because of the price. We don't want his negatives in our possession, because it does cost money to file your negatives and keep them filed properly. I wish somebody could give me information about filing commercial negatives accurately and easily, so that you can walk to your negatives in the file and pick out at once the one you want. We are trying a system which I think will be better than we had, but it certainly has cost us money, because if they are carelessly put away, you spend two hours of your time hunting for them, which does not mean anything in the average plant; but in our plant it does, because we are charged with every minute.

Now I give free of charge to every customer, who has over twenty-five negatives in our possession, a record print which is numbered. It is stamped, "This is a record print of negative so and so. Please order by number." That costs nothing. Why do I do that? Some of you know; others do not. Because I much prefer to go to a file and find negative number twenty-one made four years ago that looks like this (indicating). That is the reason we do it.

We are criticised. They say we are crazy. But it works. Now, another reason why it works to our advantage is this: The advertising man or purchasing agent—you know how many negatives they have—they forget them, and when they look through the records, if they are accurately filed, they see many things they have forgotten and they appreciate it.

*A Member:* Won't a blue print do just as well?

*Mr. Devine:* Yes, a blue print or record prints—I call them records from force of habit. We have a cheap print which we call "record" or blue print—I don't care what it is—simply a record of this negative that they can see. That is all.

*(To be continued)*

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"How do you manage to make both ends meet?" we said to the happy little housekeeper.

"Oh, but I don't make both ends meet," she corrected. "I keep house like the United States, and never make ends meet."

"Like the United States?" we queried, puzzled.

"Yes; I get what I want whether I can afford it or not, and then at the end of the year I give my husband a deficiency bill. *You* know; just like Congress does every session, to make the public think it has lived within its income." Whereat we were lost in admiration.

## Common Sense in Photographic Procedure

Photography in practice is made up of little things. The entire process from start to finish is a series of minute operations. From filling the plate holder to the delivery of the finished print, we proceed by a series of easy and simple stages, each of which is complete in itself and has to be carried out with care and accuracy. The "fatal facility of the camera" was said, at one time, to be responsible for so many failures, but now the growth of intelligence in the work and the removal of all mysteries in the procedure have converted the failures into successes. In other words, as time goes on, photography becomes more and more of a "sure-fire thing."

We are at pains, at times, however, to study the questions that are put to those who issue photographic periodicals and we perceive that in many cases common sense is still at a premium. Given the possession of a camera, the films or plates, the developing solutions, the printing papers and so forth, it should be obvious to persons of ordinary intelligence and fair education what is to be done with them, but how often is this found to be the case in practice? Not so frequently as one might suppose, otherwise we would not have questions propounded on the most elementary matters of procedure.

A little while ago a great company produced a striking effect by placing in its advertising a boldly printed line "Use the brains that God gave you." The sensation caused by this deliverance also brought great financial results. The advice is worth while incorporating in all printed instructions to photographers, amateur as well as professional. They should be admonished to think. They are told how and why they are given the utmost possible explanations but they are seldom admonished to devote thought to what they have to do. Yet thought should precede action. For instance, in mixing solutions, how few workers

take the trouble to assure that the right quantities are employed. Much is left to guess work, or to haphazard action in measuring or weighing; accuracy is, as a rule, neglected, or more frequently only half respected. But if common sense were consulted, there would be no neglect in the matter. Everybody would be scrupulously accurate in all weighings and mixings, for successful results depend upon fidelity to formulæ.

We recall an inquiry of an amateur who wanted to know if using a lens for a larger size plate than it was listed for, would "strain" it. The application of a little common sense to the matter would have assured him that lenses are not subject to physical strain; being of glass and metal, they need something more than focal misuse in photography to cause an alteration in their appearance or form. And there is the common delusion that the presence of dust in the air does not impair the brilliancy of a negative. Dust, like anything else, can be photographed and the less you have of it when making exposures, the better for your finished results. Certainly, they are likely to be more brilliant without it.

In assuming that the tyro is untrammelled by conventions in taking up photography, we are apt to overlook the fact that we are all creatures of habit in so far as the use of our faculties is concerned. No two men go about the task of making photographs in exactly the same way. Here again we must import common sense into our view of what the beginner is capable of learning. The non-mathematical mind is hard to approach with abstruse calculations, so it is common sense to be as simple as possible in the exposition of lens factors.

"Hydride of oxygen," and "hydroxyl monohydride" were once terms of nomenclature used to confuse people as to their nature, for purposes of concealing the exact ingredients of a formula, but a common

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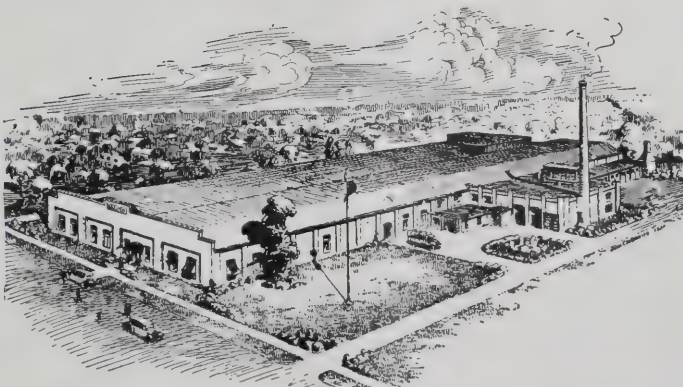
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sense reference to a chemical lexicon would have revealed the fact that these apparently abstruse terms merely stood for "water." The reference was not made and much loss of time and temper resulted in the placing of the proper meaning to the words.

The principal difficulty of photography lies in the exact time of "when." When to expose, when to stop development or printing, when to do this, that or the other thing. You may theorize as much as you like about this matter in print—and what a lot of it is done—but common sense says that "when" always is, and must be, up to the individual. And the measure of his success in the work of making photographs is the accuracy with which he does things and also when he does them.

The privilege of watching a successful worker at his tasks is not to be despised; but how often does that come to one? We must rely upon what we read or what we are told, for our information, and therefore have to do the best we can. Common sense

tells us to do our best, and if we do that, success in our operations will almost assuredly follow.

The number of photographers in the world is enormous and the output of negatives and prints is so vast as almost to defy computation, but most of it could be better if common sense were employed in the production. We would eliminate guesswork and the haphazard by taking more care in our work, for care is, after all, only common sense in another name. We would have less waste and more certainty of result if we applied ourselves to the task of making our minds subservient to our wills, and "used the brains that God gave us."

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They were twins. It was bathing time and from the twins' bedroom came sounds of hearty laughter and loud crying. Their father went up to find the cause.

"What's the matter up here?" he inquired.

The laughing twin pointed to his weeping brother. "Nothing," he giggled, "only nurse has given Alexander two baths and hasn't given me any at all."

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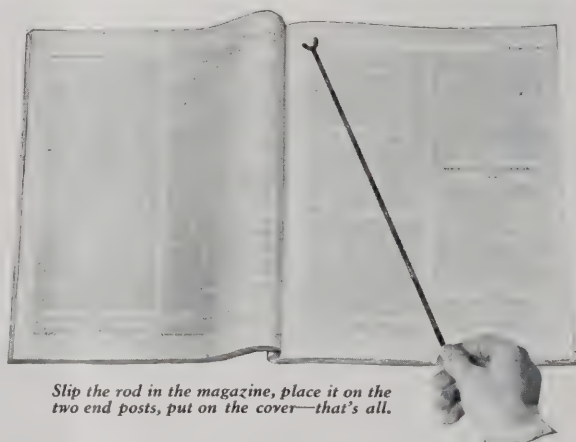


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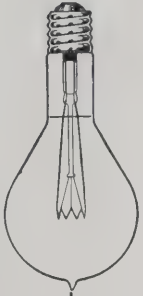
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There is in the East today a very badly disgruntled buyer who thought he could repudiate his contract to buy goods for future delivery and get away with small damages, if any, viz.: the difference between the contract price and the market price ruling at the seller's place of business, which would have meant no loss at all. The case which let him in for a much greater damage, has just been decided by the highest appeal court of the State in which it was brought. There is a point involved in it which it will be useful for business men to know.

It is a fundamental principle of law that when a buyer of merchandise refuses to fulfill his contract to buy goods, the seller

can collect, as damages, the difference between the contract price and the market price for the goods at the time and place of delivery. If the market has declined, for example, the seller collects what has been lost by the buyer's breach.

But this is only when the seller is willing to accept the cancellation. *He always has the alternative, if he wants to, of going forward with the sale and actually delivering or tendering the goods.* In the case just decided the seller could have resold the goods in his local market without any loss at all. Instead of that he shipped them to the buyer's market where they were to be delivered, and where the ruling price was much lower. When the buyer rejected, he resold them there at a loss of \$1,660, to recover which he sued the buyer. The buyer confidently defended on the ground that since the seller could have resold the goods in his own town (Minneapolis) without loss, it was his duty to do so, and he could not, merely in order to mulct the

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buyer ship them to the buyer's market where they could not be resold except at a loss.

On the surface this seems like a pretty plausible defense, and there are a lot of cases which seem to give it strength. But the court threw it out on the ground that a seller, whose buyer had attempted to cancel his contract, could accept the cancellation and resell the goods in his own (seller's) market if he wanted to, suing for the loss, if any; or he could refuse to accept the cancellation and go forward with the order just as if there had been no cancellation. Then when the goods got to their destination, if the buyer persisted in refusing to take them, the seller could resell them and sue for any loss. And the fact that the loss when sold in the buyer's market was much more than the loss would have been had they been sold in the seller's market, made no difference; the buyer would still have to pay it. The following from the decision makes the reasoning clear:

It was admitted on the trial that, at the time of the receipt of buyer's cancellation, and until after its shipment, there was an available market for the merchandise in Minneapolis, where plaintiff could have sold it without any loss. It was also admitted that the loss was due to the fall in the market during the month the merchandise was in transit and that the transportation delay was in no way ascribable to plaintiff.

Under the weight of authority the seller was not required by the buyer's cancellation to resell in the Minneapolis market and then sue for loss, if any; the buyer could do as it did, treat the contract as continuing, and upon actual breach by the buyer's refusal to accept at the place named for delivery, establish the loss by a resale in an available market. The buyer could have recalled his unaccepted cancellation at any time within the term of the contract. . . . After the seller had given



notice of its determination not to permit a cancellation of the contract, it was not obliged to assume that if the car reached its destination in due time, loaded with the quantity and quality of goods contracted for, the buyers would insist on a flat repudiation of their engagement. Every fair presumption of law or morals would seem to support the opposite conclusion.

In the above case the goods were not sold f. o. b. the seller's station, but were sold for delivery to the buyer's station. The law above laid down, therefore, applies only to sales that are made that way. When the sale is made f. o. b. the seller's station, the place of delivery is the seller's market, and the seller could not then insist on shipping to the buyer's market and resell there at an increased loss. In those cases his loss would be the difference between the contract price and his own market, because his own market was the place for delivery. On the contrary, in sales made delivery to the buyer, the place of delivery is the buyer's market and the seller can if he likes ship there and collect the difference there.

It is a useful thing to know when one is contemplating trying to avoid a contract to buy goods.

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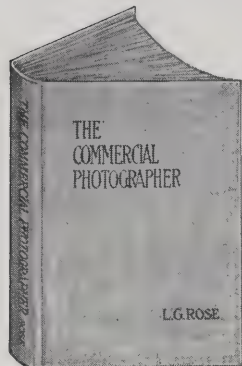
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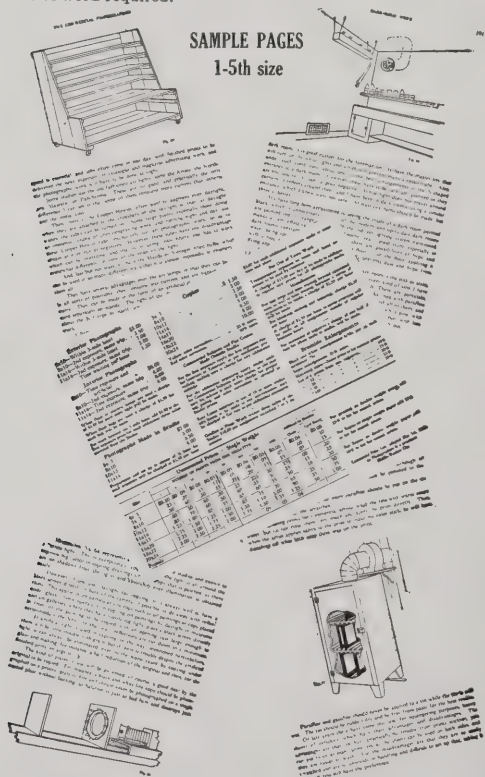
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Metropolitan Life Insurance Building Auditorium, Corner Madison Avenue and Twenty-fourth Street

BALTIMORE, Md., February 19, 20, 21

Hazazer's Hall, 111 W. Franklin Street

PITTSBURGH, PA., February 26, 27, 28

Schenley Theatre, Forbes Street and Bigelow Boulevard

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## Income Tax Tips

No. 5

In the making of his 1923 income-tax return the business man, professional man, and farmer may deduct from gross income all items properly attributable to business expenses. In the case of a storekeeper they include amounts spent for rent of his place of business, advertising, premiums for insurance against fire or other losses, the cost of water, light, and heat used in his place of business, drayage and freight bills, the cost of repairs, and maintenance to delivery wagons and trucks, and a reasonable allowance for salaries of employees. A professional man, lawyer, doctor, or dentist may deduct the cost of supplies used in his profession, expenses paid in the operation and repair of an automobile used in making professional calls, dues to professional societies, subscriptions to professional journals, office rent, cost of light, heat, and water used in his office, and the hire of office assistants. The farmer may deduct amounts paid in the production and harvesting of his crops, cost of seed and fertilizer used, cost of minor repairs to farm buildings (other than the dwelling), and cost of small tools used up in the course of a year or two.

No. 6

In computing his net income for the year 1923 a taxpayer may deduct from gross income all losses, incurred not only in his business, trade or profession, but in any "transaction entered into for profit," not compensated for by insurance or otherwise.

To be allowed, losses not incurred in trade or business must conform closely to the wording of the statute. For example, a loss incurred in the sale of a taxpayer's home, which at the time of

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purchase was bought without intention of resale, is not deductible because it was not a transaction entered into for profit.

Losses sustained in the operation of a farm as a business venture are deductible. If sustained in the operation of a farm operated merely for the pleasure or convenience of the taxpayer, such losses are not deductible.

## AMONG THE SOCIETIES

### South Dakota Photographers

Photographers of South Dakota will meet February 19, in Sioux Falls. J. F. Obermeyer who, with S. Thad, of Parker, is arranging the program, announced that about forty members of the profession are expected to attend. The South Dakota Photographers' Club is arranging the gathering.

A representative of the Eastman Kodak Company will be the principal speaker in the program, according to present plans. He will act as judge of the photographs to be exhibited and will lead the discussions of the group. Demonstrations of photographic processes and criticism of work exhibited are also planned for the day's program.

### Photographers' Association of the Pacific Northwest

Portland, Oregon, will be the convention city for the Photographers' Association of the Pacific Northwest in August.

C. F. Richardson, Secretary - Treasurer, announced the above following notice from the executive committee of the National Association that Milwaukee, Wis., had been chosen the National convention city.

The West coast had been attempting to secure the National meeting for 1924 and other plans were held up until the issue was settled. At the session in August, California delegates will be asked to attend, and it will be suggested that California merge with the Northwest in a cost association, giving greater strength in the future.

### Photographers of Northwest Iowa

Photographers of northwest Iowa were in Fort Dodge on January 10th, attending a one day group meeting of the Photographic clubs of Iowa. The attendance was not large because of the weather.

The sessions took place at the Chamber of Commerce where pictures were exhibited by each photographer for criticism. At the morning's session, H. A. Baldwin, of Fort Dodge, spoke on "What Can Be Accomplished by These Group Meetings," which was followed by a general discussion of the subject. At noon those attending the meeting had lunch at the Shipley Tea Room.

M. B. Roberts, of Mason City, was the speaker at the afternoon program. He talked on "Did My Christmas Advertising Pay Me?" Following

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his talk subjects of general interest were taken up and discussed by each member present. These group meetings are held semi-annually.

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## Mahoning Valley Photographers

C. V. Hadley, who returned from a meeting of the Mahoning Valley Photographers' Association at Youngstown, Ohio, stated that that Association has accepted an invitation to meet with the A. B. C. Photographers' Association at Indian Lake in July. Between 200 and 300 photographers will be present for the summer meeting.

It is not definitely decided yet where the session will be held, but it is believed that the convention hall at Orchard Island may be used for the meeting.

Mr. Hadley gave a report before the Youngstown meeting on the new program of the A. B. C. Association to license photographers. The Mahoning Valley Convention approved the plan for its own Association.

✱

## Harrisburg Section

The meeting of the Harrisburg Section of the Pennsylvania State Photographers' Association, was held at the Hoover Studio, West High street, on January 16th, and was one of the best in the history of the organization. The visitors were greatly pleased with the two fine studios in Carlisle, those of Maynard J. Hoover and Norman Guth, opposite each other on West High street, which they visited and inspected. They were also congratulatory in their remarks concerning the enterprise of Carlisle in having two ground-floor studios, something even Harrisburg cannot boast of.

Officers were elected as follows:

President—A. Bosshart, York.

Vice-President—C. A. Laughlin, Shippensburg.

Secretary-Treasurer—Norman G. Guth, Carlisle.

At the Hoover Studio were demonstrations in electric and flashlights by Prof. Halldorson, of Chicago. Another interesting feature was the showing of the manufacture of 2,000 feet of film, moving picture and Kodak, by Artist Gerhart, of Steelton. Another was a clever demonstration by Arthur Dunn, of the Eastman Kodak Company.

A delightful dinner was served at the Hotel Argonne and was most enjoyable.

Members and guests were present from Lebanon, Lancaster, Harrisburg, Lewisburg, Steelton, Waynesboro, Chambersburg, Hagerstown, Shippensburg and Mechanicsburg.

The photographs shown at the National Photographers' Convention in Washington, D. C., attracted great attention.

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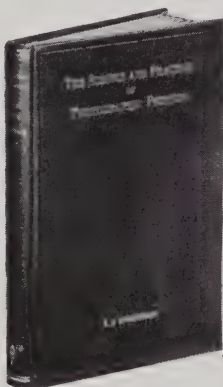
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a recent meeting in Cincinnati, Ohio, circulated a list, suggesting uniform prices on all types of photographic work. This merely was a suggestion, however, and is open to rejection or acceptance by members, according to William Schuster, Vice-President of the Association. There is no intention to violate the Valentine law, a state act which forbids competitive price fixing by trade organizations, officers of the Association explain.

One of the objects under way is to have a law passed making it compulsory for anyone wishing to enter the profession to pass an examination.

It is expected this move will meet with much opposition as it is estimated it would close at least fifty per cent of the studios in the state. The object is to drive out the men who use photography as a "get rich quick" scheme, thus discrediting the real photographer.

The price list was copied after one adopted by Chicago photographers, Schuster says.

According to Schuster, present prices charged by many photographers are too low. A fifty per cent increase is necessary to cover the advancing cost of help and materials, it is contended.

The purpose of the Association among other things, is to educate the photographer, who often is more of an artist than a business man.

Kentucky photographers generally have achieved higher prices and similar action is warranted in southern Ohio, where charges are lower than in any part of the state.

"No one is obliged to live up to any price list, and no combination as to prices, but it is not against the law or a violation for you to use a standard price list if you so desire," the A. B. C. circular explains.

Clarence E. Runey was re-elected president.

✱

### A Vignetting Suggestion

There is a way to vary the style of your photographs in order to make your work popular, and that is by vignetting in printing. Probably most of you know just how this is done, but perhaps you have not thought of it as a business builder.

To shade a print, when only the head and shoulders are to show and the remaining part be light, a light, but not necessarily white, plain background is used when taking the picture. A piece of cardboard is cut the same size as that of the printing frame. From the center is cut an oval-shaped opening, rather smaller than the part to be printed. The edge of this oval is cut into teeth or points about three-quarters of an inch long. This card is then laid on the outside of the printing frame and a piece of tissue paper placed over it. At frequent intervals during the printing the frame, with vignetting card, is turned round so that the light may fall on the printing frame, first in one direction and then in another. The tissue paper acts as a light-diffusing medium and the changing position helps to soften the edges.

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# AS WE HEARD IT

L. L. Connell is now in charge of the Hallberg Studio, Earlville, Ill.

R. E. Grabill has purchased the Hallberg Studio, of Hobart, Ind.

J. P. Hile, of Lowe, Mich., has opened a studio in the Loomis Block, Albion, Ind.

F. J. O'Neil, of Boston, has taken over the Bacarri Studio, of Attleboro, Mass.

The Knights Studio of Jeffersonville, Ind., opened for business on January 15th.

Herbert Downs has opened his new studio in the Robins Theatre Building, Warren, Ohio.

A. N. Segal, of San Antonio, Texas, has taken over the International Studio, Nogales, Ariz.

Mrs. Harley R. Lugibihl announces the opening of her studio in the Lugibihl Block, Bluffton, Ohio.

The studio of E. K. Porter, Sterling, Kans., was destroyed by fire on January 4th. Origin unknown.

Mrs. C. L. Johnston has sold her studio and art shop in Oakdale, Calif., to Mr. and Mrs. F. W. Miles, of Los Angeles.

Charles Kromer, who, until recently, was head photographer for the United States Navy Department at Washington, D. C., has purchased the studio of R. Harmon Adams, Woodland, Calif.

E. R. Swan, of Upland, Calif., is as successful shooting ducks as he is at "shooting" pictures. He just recently returned from a hunting trip and brought back forty-two ducks and one goose.

A Washington, D. C., drug store advertises, in connection with its beauty contest: "If entrant does not possess a photograph of herself, she will be given an order for a setting." Was it a poultry show?

C. Taylor Griffin, head of the Albany Art Union and widely known photographer of Albany, N. Y., died on January 23d, after an operation for intestinal ailments. Mr. Griffin was 66 years of age. His wife died a few months ago and his son, who was prominent in chemical work during the world war, died soon after the war.

Proprietors of two studios, Swords Bros. and Stauffer, have entered into partnership and will conduct a place of business at 43 West Market street, York, Pa. The new studio will be known as Swords and Stauffer and will be conducted by William Swords and H. J. Stauffer. The former Swords Studio has been enlarged and newly furnished and equipped. Mr. Swords was in business at the West Market street address for 32 years.

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## Editorial Notes

Clara E. Sipprell, of New York, whose pictorial work is well-known, was recently interviewed by a representative of *The Springfield Republican* and the story, printed in a recent issue of that paper, makes admirable reading. Miss Sipprell talks sanely and convincingly about her work, which has a great private reputation and has won public recognition. An exhibit of it was shown at Springfield recently. She is described as having an unusual capacity for emotion and with a fine feeling for expressing it. She says: "A portrait is more or less born. I come to a sensitive plate, alive to the person, unbiased, and without

preconceived ideas. I then let them register on me." Volumes could not say more than this, which means, of course, that artistry, with Miss Sipprell, is innate. She would probably have succeeded with other methods of self-expression besides photography.

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The photographer who failed to please a sitter with his portrait of him is commended for his astuteness in showing the picture reflected in a mirror, simply because, as often happens, few faces are the same on both sides. It is probably the case that, as one never sees one's own face except in a mirror, the photograph a sitter obtains persuades him that it is not a good likeness, although it may be accepted by his friends. There is probably something, therefore, in the device of utilizing the reflection idea. Privately, we have noticed the same thing ourselves, namely, that reflected and printed pictures of our face do not convey the same impression. The hint is probably worth noting. We find it featured in an article in *The Nation's Business*.

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Stage photography, according to many specimens we have examined during the past few months, is advancing. Views of performances actually in progress are getting quite common. As a rule, they are not

very well defined, nor need they be, for their main object is to afford a tentative idea, something in the nature of a sketch, of what the performance, or a part of it, looks like. The practice will not, we think, become very common as it would be disconcerting, we should imagine, to the performers to feel that they were constantly under the surveillance of a battery of cameras. In comparatively early gelatine days we had some experience of stage photography, our results, mere ghosts, were vastly under-exposed. The latter fault is still more or less inevitable, but advances certainly have been marked. The illustrated press is the gainer by this progress, and the public has its curiosity gratified without visiting a theatre. But the performance cannot be replaced, either by photography or telephone, it must be "seen and heard to be believed," there is no substitute for the "real thing." Even the phonograph is only a subterfuge at the best, although an efficacious one, it is to be admitted.

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The camera as an aid to the artist once had great vogue, but we do not hear much of it in that regard nowadays. Painters were wont to make "camera sketches," *i. e.*, photographs, as studies for their paintings, and much publicity was aroused by the practice. The public was mildly interested in the matter, and some of the prominent painters of thirty years ago were openly accused of being too photographic in their work. But the controversy subsided as all controversy does. Of course there is no valid reason why painters should not use photographs to aid them in their work. It is all quite legitimate and nobody can fairly take exception to the proceeding. "The end justifies the means" in this as in other matters.

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The papers and demonstrations that were given at the Washington Convention were, it will be seen, of singular practical value and will repay careful study. It is impossible to read them without deriving much

useful information from them. American photographers are unique in this respect, in that they are very communicative of their methods one to another. For this the national habit of candor and frankness is to be credited. In order parts of the world they are less communicative. One man does not show the other how he works, on the contrary, he jealously guards his methods as secrets, ignoring the patent fact that there are now few, if any, secrets in practical photography, whatever there may be on the chemical side. Such men as Muray, Shinn, Stearns, Clarke, render distinct service to the craft by their work before the National Association.

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## Child Life in Pictures

JOHN BARTLETT

The ancients give us very few pictorial representations of child life. Among the many Egyptian sculptures and wall paintings the only one we can call to mind is the family group of Kuenaten, some sixteen centuries B. C. It is a true domestic scene, but an anomaly in Egyptian Art, the Mystic King being thought something abnormal. There is also a beautiful touch of nature in the Iliad, where the little son of Hector gets frightened to tears at the sight of the big helmet of his father, but this is in literature. The group of Niobe and her children is full of pathos, but Niobe, though "all tears," has on her countenance that repose which we moderns have no conception of, which lifts the sculpture out of the sphere of human feeling to an apotheosis of calm, elevated beauty in art.

It was only when Christianity exalted the sanctity of motherhood in the Madonna, and the holiness of childhood in the infant Christ, that a new world of light and love dawned upon society and art. It was not long before the new spirit found utterance upon the canvas by the receptive minds of the great painters.

Raphael stands pre-eminent as the painter of Christian life. Not confined to the cloister, but entering into the domestic

hearth, adapted to the world about us, sympathizing with all the real wants of our nature to purify and elevate. Wherever he represents child life, it is with all the innocence and simplicity of the little child.

The boy in the cartoon of the "Beautiful Gate," just like any impatient boy pulls the girdle of his grandfather, who is too absorbed in what Peter is saying to the cripple, to notice him. The child wants the old man to move on. And so in another picture, the "Sacrifice of Lystra," there are two beautiful boys about the altar, but one, just like a boy, cares nothing at all for the sacredness of the occasion, but is intent on watching the ram brought to sacrifice. The other boy is absorbed in his performance on the pipes. The quiet simplicity of these sweet children of Raphael's has an indescribable charm. Every other figure in the scene is under the influence of excitement, in which the boys take no part. An inferior painter would have made them devout little participants.

It would take too much space to go to all the painters for representations of child-life, and we can only mention the mingled loveliness and simplicity of the child angels of Lucca, Angelica, Corregio, Perugino and the little, chubby faces of Robbia's singing cherubs. Then, there is Murillo, whose portraits of the Holy Child have the combined grace of the divine and the human. He pictures real childhood in that exquisite picture of the "Good Shepherd with the Lamb," and in the beautiful group representing the Child Jesus giving St. John a drink from a shell.

English art for a long time gave us only pictures of child life associated with vice, misery and suffering. Witness, for instance, the children of Hogarth. But, satirist as is the painter, he is still poet enough to temper severity with benevolence. We shall merely point to the country girl in the election entertainment, who, with childlike wonderment, is examining the ring on the finger of a fine gentleman, and the little urchins creeping slowly to school through Covent Garden

Market. But there are many other exquisite specimens of childhood in his works, showing his sympathy with and love for the little ones.

Thomas Berwick's charming little vignettes abound in incidents from the child-life, but it must be acknowledged that all his children are depicted always in mischief. There is one, in particular, pleasing, of a party of boys playing soldiers among the graves, mounted on a row of upright tombstones for horses.

Sir Joshua Reynolds' fondness for children is recorded in all his canvases. There is a matchless picture of a beautiful laughing child caressing a dog that has a story connected with it, showing how the painter got to the heart of the little one.

We are all acquainted with his picture of Little Samuel, an innocent child saying his prayers at the foot of the bed. One of the best, perhaps, is the Duchess of Devonshire, with her little baby. The mother is swinging her laughing baby on her arm while it tosses up its little hands and kicks out its feet in sheer infant delight. It is the very incarnation of all that is joyous, clear and fresh upon this earth of ours. But Reynolds reached this perfection after years of patient toil, and yet, look at this picture and notice all the little gestures and expressions of the two happy ones, caught just in the midst of the movement and laughter, and does it not remind us of an instantaneous photograph? In all of the pictures of children Reynolds shows that he was a loving observer of childish ways, that he was acquainted with all their little shyness and coyness. He always leaves them to their own sweet selves, and so they always behave naturally, and need no rattles or jim cranks to attract their attention which we photographers think so essential.

Gainsborough, too, gives us charming child pictures. I think he would have been a very enthusiastic amateur photographer had he lived in our days. The picture of a good little girl who has been asked to stand right still, and in her meek little way she



folds her chubby hands together. Her quaint little face, with its little pug nose, peeping out of her white cap.

Van Dyck's children always seemed to me much like little old men and women, but when we cover up the outlandish and unchildlike costume we fall in love with their sweet little faces, sometimes pensive almost to the verge of sadness.

We might go on drawing on the painter from Millias to Kate Greenway's delightful "Mother Goose," but my object has been not

so much to illustrate how the painters treat that delightful period,

"When the breeze of a joyful dawn blew free

In the silken sail of infancy," as to point out the artistic value of this province of art to the photographer.

Child photography is very near nature's heart, and the child's world, if sincerely and honestly expressed, will afford scope wide enough for the expression of taste, feeling and originality.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America, under arrangement with the publishers of Abel's Photographic Weekly and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Bldg., Washington. D. C.

### "The Business Side of Photography"

*An Address given by Mr. Harry Devine, of Cleveland, at the P. A. of A. Convention in Washington, D. C.*

(CONCLUDED)

*Mr. Fuller:* Suppose someone comes to you for a negative and one or two prints? What do you charge?

*Mr. Devine:* The charge is made on the nature of the job, the distance from the studio, and the nature of the client who is asking for the work. I do not think it fair to have an established price in your studio where you are dealing with transient people and giving you thousands of dollars of business a year. They should not be charged the same price. It is not fair. We charge transients more. If we make a trip for their job, we are forced to make this trip charge, because today you cannot succeed in business unless you get there quickly and easily, which means automobiles. They cost money, whether your employee owns the car or not. It costs you money. We have tried it both ways. First, owning the cars, which did not last very long; second, allowing the boys to own their cars, and we allow them so much a month for oil and gas. It is now \$30. That is governed by the amount of work these fellows are doing, and the territory they cover. They kick about it. If we gave them \$100 it would not be enough. The way we work it now is the most profitable way to us and we get our money back by making a charge for the trip. If it is

a small distance, it is a dollar; if longer, we charge accordingly.

*Mr. Fuller:* One other thing—about taking prints to the amateur to keep. I believe I have been rightly informed that the Canadian patent right law provides that every picture you make is automatically copyrighted. Every print you buy, every mount is automatically copyrighted; that is, without any fee or without any process. That is the law of Canada.

*Mr. Devine:* I wish we had that copyright law, but here is the way that I look at it. We have developed in Cleveland a new line of working together and find it very profitable. We are working with the advertising man and proving to him that we can illustrate a story or anything. We do a lot of that kind of work. Some of these things we are very proud of, but we have never yet been successful in getting our names hitched onto any of them. But the artist does—figure that out.

The tendency of the office is for some one to walk in to me and say "We cannot find a negative." That is all. But the negative is there and can be found. Sometimes it means hours of hard work to get it. It is often filed wrong. That is why we are trying our other method. We do break and lose negatives. That is bound to occur. This other method that we are adopting is not a record print, but a good clear photograph, which enables us to protect ourselves in any error. If you want to disappoint anyone, have them order a print from a nega-



Wootten-Moulton Studios  
New Bern, N. C.

From the Exhibit of the Eastern Carolina  
Photographers' Association



A. O. Clement  
Goldsboro, N. C.

From the Exhibit of the Eastern Carolina  
Photographers' Association



tive which they have entrusted in your care. Tell them the negative is broken and they need it right away. It is up to you to replace it; you broke it. In our organization, of course, if the negative was paid for, under the plan which you adopt, the negative is yours, and I guess you can replace it. It is your duty to replace it. I would be glad to talk to anybody who has a good, worked-out system for negatives.

*Mr. Yohler:* There is an article in the March issue of *System* by the General Electric Company, explaining that very subject.

*Mr. Devine:* The only thing that disappoints me is that it comes from the General Electric Company, because they have a lot more money than I have, and install such an elaborate system that I cannot follow, but we can get some good suggestions.

*Mr. Thompson:* We have a new system more satisfactory than anyone yet. We make an order for every negative for any classification before we leave the studio. That order must be made out with full directions and number. We started numbering from 5000. When the salesman comes back to the studio, no matter how many jobs he has covered, he has an order for each job that he has taken before he develops his plates or films. We use a numbering machine on the edge of the film before it is developed. That gives an image on the edge of the film when it goes through the developing process. Then we have a printing order which carries the same number. If the number is 5286, if you have five different subjects, we use A-1, 2, 3, 4, 5. We carry the printing number the same way. Each subject has also a name. When it goes through the printing room, the record carries that number, and after it is filled it goes back to be filed with that same number. If the man can tell us about what the subject is and time of year, we can look up in our files and get that negative without difficulty. The only thing that is not in our file is our regular customers—the furniture men.

*Mr. James Scott:* In the commercial game you make hundreds of negatives that are absolutely worthless to file. You cannot give them a number. For instance, we do a lot of millinery work. Prints. Two weeks from that time they are out-of-date. They will never be wanted again. The same way with fashion stuff. It is silly to encumber your files with that. There is a lot of stuff you have for engravers the same way; and for advertising men who make combination pictures that are not wanted again. So we do not file negatives until after the stuff is delivered. We have a simple cross file card system. For instance, we have a public improvement commission in Baltimore, building schools and engine houses. We photograph a school building for an architect

or a builder. It is filed under the architect's name, and under the public school number so and so. We can get it either way. It is the simplest kind of system, and the shelves are not cluttered up with junk that will never be wanted. The young lady files it and puts the cards away, and the negatives go on the shelves.

*Mr. Devine:* The time is getting pretty short. I told you in the very beginning that I did not know very much about business. I am frank in saying that I don't. I am a photographer. I would like to talk to you about photography. Your exhibit is the finest collection of commercial photographs that I have ever seen at one place; but they are not the kind of pictures you are selling every day to your clients. I know it! I am a photographer! You get good, bad and indifferent! You cannot do all the work yourself. You have to employ other people to do it for you. And where in the world are the photographers coming from who are going to help us carry on our business when we are hobbling in on crutches? Try to hire a photographer today, and find out!

*Mr. Johnson, of Pittsburgh:* Has anything come to you indirectly about the American Federation of Labor forming an organization including commercial men for certain classes of work? I know it is a fact—so stated in Pittsburgh, that constructive work, which is done by union labor, is going to exclude the photographer who is not a union man.

*Mr. Devine:* Well, I am going to say something right now, and it can go on record. If we ever get a union, I am going out and do something else.

*Mr. Johnson:* I know a photographer called out to make a picture of an exterior. The man wanted only one picture and the photographer came back with three exteriors and five interiors! Now a photographer must be a business man.

*Mr. Devine:* Don't misunderstand me. I know how to shoot up a lot of plates. I try to make all I can. Sometimes we sell them and sometimes we don't. But we take a chance on a lot of things. I am not talking from the business end of your business photography, running the organization end of it, which is entirely different and which does not apply to you. We have a sales organization. If we did not have, we would not be in business. We have to hire people who can go out and sell our stuff. The days of the "mouse-trap" are over. They do not beat any paths up to my place. We have to go out and dig them up. And all the time, too. We have tried various kinds of solicitors, salesmen—I don't know what you call them—loafers, most of them. We have tried direct mail methods, we only mailed about five hundred letters. Of these five hundred, we

received an order for ten thousand photographs. That should encourage anyone, shouldn't it? Unfortunately for our organization, I am a human being, and can only do so much work. But this has given me a cue. I am going to try and find a chap who knows how to get a direct-mail advertising campaign. We use no printer's ink on any part of our advertising. It is all photography. If we need type we photograph it, and we simply have gotten up a little sheet on thin photographic paper. There is lots of it on the market. We folded it and gave it a name. We call it "photographic letter paper." We are trying to induce the manufacturer to use this for his direct-mail campaign, because we feel there are times when he wants to use only a limited number of a certain thing, which will prevent him from using printer's ink, or photographic gelatine processes, which we hate, or any of these imitation photographs. We sometimes photograph prints, which is not a photograph at all. It is photographic gelatine, an ink process. We are sending out direct real photographs, and it has not met that same result in that we secured one order that we sent out at random from the telephone book. So we are going after more business by direct mail, and will use photography to get it for us. So why advertise printers?

My experience has been more in the photographic end, and I want to say, Mr. President, a few things about the quality of photographs, and I want to tell you the average is rotten. Am I right or wrong? Ours is. We get along fine, get the swelled head, and think our stuff is fine until we see Bill Jones', and that is better. We ought to have somebody tell us where we are wrong occasionally. I had been making fashion negatives for awhile, they were getting flatter all the time. The printer was afraid to tell me about it because I was the boss. He let it go, however, although I would tell him if his work was bad. I never developed a plate myself, and do not check up on the man who does that work. The dark-room man can develop a negative as well as I can, or better than I can, because I am in a hurry. We have five operators now, and it was pretty tough to tell them to turn their plates into the dark-room, but they have been converted. We have a fool-proof method now. If a man has under-timed a negative, throw it away. You cannot perform a miracle. You can stain it and make it more contrasting and easier to print. If it has been under-developed, you can intensify it, and make a good negative out of it. If you have over-exposed it, an intelligent dark-room man will develop it correctly. We use a fool-proof method in our dark-room. We have adopted it, and we hire all kinds of people. Every fellow who comes in, you will agree with me, has a little trick. There are no tricks

in our business as to the rudiments of photography. None at all. We do not allow anything but standardized formulæ in our plant. The developers are mixed by one man. That is his job. He is the chemical man, and is held absolutely responsible for the developers. They are kept up to standard. Now I know that works because I and you, too, many times have come in to develop negatives. The developer is low, and you rush around and mix up a developer, as we are all anxious to see our results. By the way, have some of you fellows who are working in hot cities like Washington—hot cities, I mean, especially some of you who get your water from the tank over your rooms, which we do—of course Cleveland is a cool place, but the water does get a little warm at times. We have a large tank, a box. We hang our developers and fixing baths in this box. There is a constant flow of water all the time. The water must be the same temperature. You will not have trouble with gelatine because there is no chance for a change of temperature, which is the only thing giving trouble in soft gelatines. It is the shock which comes from going from one temperature to another. We use no alum. We use no artificial means of hardening the negatives in between. That is one thing that makes it fool-proof. Alum will help you. But we have no time to bother with it. We use a straight tank developer for all our negatives. We use films. We have right next to that, however, a contrast developer, which is the same thing, but important as the brake on my automobile. There isn't any man in the world who can accurately time his negatives. We have had these fellows apply for jobs, and they always under-time. If you are doing the same kind of work day in and day out, of course you hit it pretty closely, but your conditions are different. They vary. I judge my lighting the best I can, and always give a little more for good luck. Nine times out of ten, if I cut the good luck out, I am out of luck. We start the picture in a normal developer. We have to develop a negative for contrast. A black and white picture is funny to use, because of the degrees of contrast, and in it we develop to get those gradations of contrasts, from the highest lights to the deepest shadows. If we have over-timed a negative, there is one thing to do—develop for contrast. By that time the negative has gained in blackness, thickness and density. That is the right way to develop an over-timed negative. Then it can be reduced by some form of reducer—a proportional reducer, or one of the others.

We cannot get very good printers any more. They do not know how to print. If the negative is good, they will make fine pictures; but if it is not good, the operator is a bum photographer. We have men applying for positions who do not know the difference between hard,



soft or medium paper. They should know at a glance the right paper to use. They are more or less mechanical. They are printing every day with the same kind of material, same machine, etc. I cannot do that, because I am not in the printing room. But I make a guess at it. I know at least when to select a hard and soft paper, because I know what I am after in a finished result.

Now we have learned we must develop a negative for contrast. We reach the contrast point before we get the density, because this is a developer which works rapidly. That is our brake, and, handled intelligently, will enable you to keep a good balanced negative. It is easy to reduce the contrast of a negative and preserve everything you have in the shadows, if you use the right reducer. I simply reduce the high-lights and the shadows go with them. I have made a thinner contrast negative, but if you use the proportional reducer, you will act on the high-lights before the shadows, and it will cut the shadows down some. Yes, but it will act on the high-lights first. I think permanganate is the best of all. I want a reducer that is reliable. I cannot lose the negative, so I use permanganate. In the summer we use it with much more care, because permanganate reducer is part sulphuric acid, which is a hydrogen (?) producer and will soften the gelatine. So be careful. We have had experiences where our boys have used too much hardener; they do not know what has happened. There is considerable tendency to use too much of the hardener in the summer time. You have to figure for yourself the amount of hardener which is necessary in the localities in which you work. That is the most important thing in the whole operation of making pictures. The correct exposure of the negative. If you give your negative time enough, and develop it correctly, you will produce a standard quality of negatives. With three or four different men in our place making negatives all the time, it is difficult to pick out the ones made by the different men, because of the quality of developing. But you can pick them out by the individuality of the man that made them. You cannot teach anybody that, they must feel it. You can send three men out with the same machine, under the same conditions of light, and we have three distinct pictures—all different. One man will select this point of view, another fellow will select another one, using a wide angle lens because he knows nothing about mechanics. Another will use a longer focal length lens, and he will get the best picture. The average photographer today does not know anything about lenses. We are neither mathematicians nor scientists. If so, we would not be photographers. I don't know anything about two plus x equals zero. It gives me a headache. But we should know the simple optics of a lens.

At least we should know enough to select the right kind of a lens for the right kind of a job. Most of us do not. We have a pet lens which cost us a lot of money, which is a cracker-jack, and we expect it to do everything in the world; but it cannot. If you are engaged in the commercial photographic business, you are called on to photograph all kinds of things—buildings, etc. I will show you some pictures sent here, which are distorted and which are mechanically wrong, the building falling over. Perhaps the photographer had an excuse for making it, because he could not get far enough away. But why send it to a convention? Of course you cannot refuse to take the picture. We make them the best we can under the circumstances or conditions that we find. Nobody else can make any better because the conditions will be same. We found that in many cases if we explain to our client the different difficulties under which we work, what we will produce under the existing conditions, he will do everything in his power to make it easier. Do not forget the fellow is having the picture made to help him sell a million, or advertise something, and will do all he can to help you. If it is a large object, it can not be moved. We equip our men with a good extreme wide angle lens. It has an angle view of 109 degrees, and the angle view of the average eye is 15 degrees. If the photographer used judgment, he might have said to his client, "I can make this picture showing everything in the room and the back wall, too. But I cannot make it for the money I quoted you, because I quoted you on making that on one negative. It cannot be done. It will look unnatural. But if you will pay me double the price, I will make this interior on two negatives—just what you do with your eye when you view the room. I cannot see it all at one time with my own eyes." Now we are going to set our camera right. It must be absolutely level. That is the first thing. I will not trust to my eye to get it level there. Your lens must be directly over the center of the tripod, and the diaphragm of the lens will act as the turning point of the average lens, made below the optical center, or close to it. Photograph this part of the room. Turn your lens and camera—your lens directly over the center of the tripod—and photograph this side of the room. They *have* to register. It is impossible to be out of register. Your pictures are all from the same point of view, and if you have been careful in selecting the joining points, you can print them on one piece of paper and will not be able to tell where the dividing line comes. It is so old it has moss on it. It is printed in miniature. The number is thirty-seven. But it works, and it will help you when you are called upon to photograph a tall building.

We have overcome the difficulty of photographing high buildings by making careful



selection, and making three-quarter views, getting as near as we could to the center of the building. In most cities where they have tall buildings, there is something in the neighborhood half as tall, anyway. With the camera absolutely level, drop your wide angle lens to the very bottom and photograph the street and as high as the lens will take it. Raise your lens to the center, photograph the center of the building, just what will come in. Raise your lens to the top of the camera, taking in the top of the building. You have three distinct joining points that are in absolute register, and you can print them together and will not show the joining points. You have then photographed a building that will look like a building and not a monument.

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## Eastern Carolina Photographers' Association

### Final Report of Advertising and Joint Exhibits, Fall of 1923

Receipts for Joint Newspaper advertising as follows:

Miss Katie L. Johnson, Durham.....	\$10.00
Mrs. Sue Smith, Dunn.....	9.00
Mr. W. H. Zoeller, Elizabeth City.....	3.00
Mr. Noel Paton, Fayetteville.....	24.50
Mr. A. O. Clement, Goldsboro—	
Quota .....	\$30.00
Donation .....	20.00
	50.00
Mr. R. W. Goodrich, Henderson.....	12.00
Mr. Walter W. Baker, Kinston.....	15.00
Wooten-Moulton Studios, New Bern—	
Quota .....	\$8.00
Donation .....	10.00
	18.00
Mr. Harry Dempt, Rocky Mount.....	10.00
Mr. A. F. Farrell, Rocky Mount.....	10.00
Mr. O. V. Fowler, Rocky Mount.....	10.00
Mr. Archie Borton, Raleigh.....	60.00
Mr. G. T. Hightower, Tarboro.....	8.00
Mr. O. V. Foust, Wilson.....	11.00
Mr. N. C. Holden, Wilson.....	11.00
Mr. H. A. Adams, Wilson—	
Quota .....	\$11.00
Donation .....	5.00
	16.00
Mr. Fred W. Kendrick, Wilmington.....	3.00
Mr. L. L. Higgason, Asheville—Donation.	15.00
Mr. Ben V. Matthews, Winston-Salem—	
Donation .....	10.00
	305.50
Disbursements: <i>News and Observer</i> .....	282.24

Balance in treasury on account of newspaper advertising ..... \$23.26

Advertising covered one (1) double-column 8-inch ad announcing the coming series; ten (10) three-column 10-inch ads and eight (8) single-column 5-inch ads.

The large ads were run on Sundays and the small ads on Wednesdays, from October 14th to December 16th.

This series was run in the *News and Observer* of Raleigh, our largest State daily, having a circulation of over 18,000 in our section.

As the members will recall, the quota assessed each contributor was arrived at by the average number of copies of the *News and Observer* received at their post office.

### Receipt for Letter Ads:

Mr. G. T. Hightower.....	\$16.50
Mr. W. W. Baker.....	9.00
Mr. O. V. Foust.....	12.00
Mr. Archie Horton .....	32.00
Mr. A. O. Clement.....	31.50
Wooten-Moulton Studios .....	18.00
Mr. R. W. Goodrich.....	24.00
Mr. Harry Dempt .....	10.00
Mrs. Sue Smith .....	9.00
Mr. A. F. Farrell.....	11.25
Mr. O. V. Fowler.....	10.00

Total .....\$183.25

### Disbursements:

Edwards & Broughton (Printing).....	\$126.43
A. M. Collins Mfg. Co. (Cuts).....	4.40
Miss Lou Miller (Stenographic services) .....	14.00
Mrs. Zollie Collins (Stenographic services) .....	7.50
Miss Grace Warrick (Stenographic services) .....	6.00
	158.33

Balance ..... \$24.92  
Balance from newspaper..... 23.26

Total Balance on Hand..... \$48.18

Three issues of letter folders ranging from 1400 to 1650 per issue were gotten out. Some members used only one issue, others used two, while some used all three.

A fourth issue was planned, to be sent out December 2nd, but owing to the tardiness of some members it was impossible to have them printed on time.

A good many members followed up the campaign with space in their local papers and those who followed up the State-wide effort through the *News and Observer* with good local effort, of course, received the most benefit from the campaign.

While these letters were excellently gotten up, I recommend that in future each mem-

ber prepare his own letters from the copy furnished, instead of having them printed by your advertising manager. If a good many are used, it would be cheaper and I believe more satisfactory in other ways.

There were seven (7) exhibits placed at county fairs, well distributed over our territory; these being at Henderson, Dunn, Wilmington, Goldsboro, Kinston, Wilson and Tarboro; one large exhibit at the Raleigh State Fair and two were held in studios—Miss Katie L. Johnson, Durham, and Mr. W. H. Zoeller, Elizabeth City.

The combined effect of our newspaper and letter advertising and exhibits has been most beneficial to our profession in many ways and I most strongly urge our membership to continue and enlarge efforts along these lines.

As citizens, it is our duty to give the best that is in us in the way of workmanship and of personal service to our several communities and our State. Having done this, we owe it to ourselves and our profession to place our light upon an attractive setting and not "hide it under a bushel."

There are some most encouraging features resulting from our campaign which I wish to present to our members in person and I hope every one of you will be present at our one-day meeting in Durham, Monday, February 4th, also be there on time for the opening at 9 o'clock.

You will note that there is a balance of \$48.18 on hand which is on deposit in the name of our Association, at the Wayne National Bank, Goldsboro, N. C. This balance resulted from two sources—the kindness of Mr. Hubert S. Foster who furnished us our illustrations and the written matter for the ads without charge, and some savings I was able to effect on the letter printing.

Respectfully submitted,

ALBERT O. CLEMENT.

*Advertising Manager Eastern Carolina Photographers' Association.*



Turning over the leaves of more books, I find an astonishing part of the space of the journals and annuals devoted to the most elementary matters on photography. Evidently there is a great demand and appetite for this sort of thing. It is one of my (many) defects that I am too imaginative; think too far ahead of my epoch; and conclude that everybody else in the world is as much interested in a subject as I am. I am not a know-it-all—but I think I have the misfortune to be more ruminative than most people, hence my surprise that so few people seem to know as much about a subject as any in which I take an interest.

✱

But that's a peculiar state of mind inseparable from the passing of the years. It is hard for some of us to "write down" to the youthful intelligence. For example: Try and explain the phrenology of the lens to a raw beginner, or one absolutely ignorant of photography, why one lens is convex, the other concave. How would you do it? The terms convex and concave are easily made clear; so, too, are positive and negative. One forms an image, the other does not; the one brings rays of light to a focus, the other diverges them, thus the one is convergent in its action, the other divergent. Of course, these matters are easily demonstrated in the class room, but face to face or in the street, and simply by word of mouth, it is a hard thing, or it is not always an easy one to get over. So few people, not specially trained to it, take an interest in optics.

✱

No wonder, therefore, that there is a reversion to the alphabetical order of writing in photographic journalism. Most people want to be told things in the simplest possible terms. You have to dot the i's and cross the t's, simply because a new public is always coming into photography. The

Brownie youth or maiden is possibly the pictorial photographer, or the press photographer of the future—maybe the aero photographer or the undersea worker. Therefore, we should not despise simplicity or ignorance, but endeavor to satisfy it or enlighten it.



The fact that school books, the Bible, Shakespeare and the simply written classics are in undying demand should be a guide to these things. I must confess at times to having been somewhat above the heads of audiences and readers; in fact, I turn back to past literary efforts in photography and am appalled at their obscurity in parts. Most of us, indeed, who live by writing would willingly blot out much that we have written. Ever read the dreadful word “rehalogenization”? It was once much used in photography. It simply means bleaching the image. But I can recall the time when it was much extant in photographic writings and discussions.



Frederick J. Haskin, a popular writer on motion pictures and photography, has a readable article in the *Knoxville Journal-Tribune* on trying to make the human soul visible by photography. He describes the up-to-date methods of a popular New York studio and quotes Count de Miro, the photographer of beautiful women, who has evidently caught the knack of interesting his sitters and making good pictures of them. “Photography,” says the Count, “is chang-

ing every day and it is necessary to be up-to-date. The tendency is always towards greater artistry. America now has the highest standards,” and so on. This, as Sam Weller observes, is “werry good,” and it reads very much like an excerpt from our own BULLETIN OF PHOTOGRAPHY.



But the more I read about the spiritual side of photography the better pleased I am. The more the photographer is intent on appealing to the soul of his sitter, the greater his chances of obtaining a successful result. The Count de Miro, who talks soul and individuality, is not alone in this. Unfortunately, most people do not seem to be aware that they have a soul or individuality—otherwise the churches would be better attended and the life they lived would be far more spiritual and less materialistic. But, assuredly, photography has its spiritualizing influences. I have been studying some series of photographs (reproductions) on my desk covering a period of half a century; they reveal the authors as I knew them and love to think of them as worthy products of their Creator.



When to Stop It!

C. H. CLAUDY

“I have cut out the advertising of which you speak,” said the Young Photographer. “It was good and was bringing in returns but my business became dull and I had to cut down my overhead.”

ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
New York . . . . .	Hotel Pennsylvania, New York City . . .	March 4, 5, 6 . . . .	Seaward A. Sand, 98 Main St., Lockport, N. Y.
Middle Atlantic . . .	Kenilworth Inn, Asheville, N. C. . . }	May 19, 20, 21, 22 . .	Orren Jack Turner, Princeton, N. J.
Southeastern . . . .			Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .			Clarence W. Gale, Beatrice, Neb.
New England . . . .	Maplewood, N. H. . .		Eric Stahlberg, Northampton, Mass.
North Central . . . .	St. Paul, Minn. . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .	Grand Rapids, Mich..	August . . . . .	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla..		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .		J. A. Glander, Manitowoc, Wis.



"There is nothing in this comical world so funny as the attitude of the average photographer toward advertising," smiled the Old Photographer.

"What is advertising for, anyway? The single mission of advertising is to bring in business. Common sense tells us that the time we most need new business is when business is dull.

"Since the day when Adam and Eve were banished from the Garden of Eden and an advertising sign 'Gardener Wanted' was nailed to the gate of the garden, advertising has not been done for any other reason than to bring people in.

"The average photographer waits until business is booming like a cock-partridge on a hollow log and then tries to buy a quarter page in every daily page in the city.

"Let a photographer's waiting room get packed with as many people as there are minnows in a sardine can and he gets excited and wants to increase his advertising. Yet this is the only time that he can afford to let up on the eternally pounding of advertising on the door of the public to make them conscious of the need of photographs.

"When business is so good that you are crowded to get out your work, is not the time when you need advertising. It is when things are dull and printers and developers have nothing to do but play Mah Jong or shoot African dominoes.

"Overhead is not a sword of Damocles hanging over the head of a busy photographer unless he has a long pay roll; people drawing salaries who are not busy every minute.

"The aim and intention of advertising is to keep busy those hands on the pay roll which would otherwise be idle in the manufacturing department.

"A man treed by a bull dog doesn't need to advertise for a dog. He is busy and does not need a dog!

"When the spiders spin their webs in the bill compartments of the cash register undisturbed, no photographer can afford to



THE SERIES B

## Gundlach Portrait Lens *f*4

A new lens of high speed with a flatter field, perfectly corrected for tonal values. Particularly suitable for single heads and child portraiture, where speed and quality combined are necessary for good results. Sold by all dealers subject to trial.

*Send for folder*

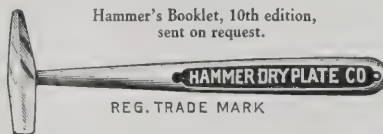


**GUNDLACH-MANHATTAN OPTICAL COMPANY**

858 Clinton Avenue S.,

Rochester, New York

**ALWAYS THE BEST,**  
HAMMER PLATES  
are beating their own record. Coated on clear, transparent glass, they preserve and pass on every faintest detail and color-value.



Hammer's Booklet, 10th edition,  
sent on request.

**HAMMER DRY PLATE CO.**

Ohio Ave. and Miami St.

St. Louis, Mo.

New York Depot, 159 W. 22d Street, New York City

## A Practical Projection-Printer

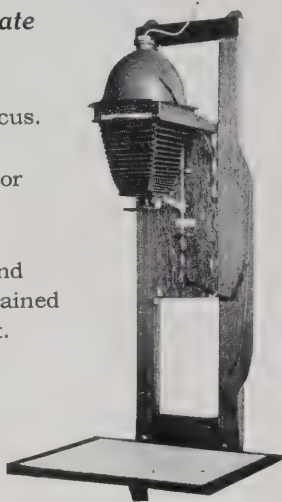
at a Moderate  
Price

—  
Always in focus.

—  
Takes no floor  
space.

—  
Simplicity and  
efficiency maintained  
throughout.

—  
Make Your  
Dead Wall  
Space Pay  
Dividends  
with a



## CALLIER ENLARGER

At Your Dealers  
Write us for Circular

THE CALLIER ENLARGER, Brush, Colorado

Here's your chance to get a thorough knowledge  
of composition by studying the Old Masters

## The Painters' Series



FROM these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

Our selection is limited, but we have been fortunate in securing copies of

BOTTICELLI  
REYNOLDS  
DEL SARTO

MORLAND  
RAEBURN  
REMBRANDT

TENIERS  
MEISSONIER  
JAN STEEN

These little books are known and appreciated the world over as invaluable aids to the student in composition.

Send 50c for your copy today

**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia, Pa.

turn down the advertising solicitor with the statement that business is too dull to pay out money for advertising.

"The forward-thinking photographer presses down hard on the accelerator of advertising when the business car slows down on a hill. When the advertising accelerator has taken her to the top, you can throw out the clutch and coast down the other side, only stepping on her again when you reach the pull of the next hill. To put on the power going down hill and expect her to coast up is a duplicate of the plan of slowing down on advertising when business is dull and advertising when business is good.

"The man who regulates his advertising expenditures in this way is as hard to beat as a shed-as-you-enter street car. He gets them both going and coming and his overhead is always underfoot.

"There are times when you cannot keep people from having their photographs taken if you plant a machine gun in the door and threaten to shoot the first customer. At such times advertising is wasted. There are times in business when for no reason at all, the public seems to decide that having photographs made is all bosh. This is the time when the advertising photographer makes the public picture-conscious and gets business, while his competitor wonders how he is going to raise money to pay the next installment on the phonograph at home.

"Advertising is the best working man on the pay roll. It works hardest when business is dull, and with its cold, hard facts knocks down and drags in people to buy the things you sell. It is not a non-productive expense but a profit maker.

"No man can tell you what sort of advertising will pay you best. No man will agree as to which of the four principal forms of photographic advertising pays the best returns on the investment. The chances are that the man who has made a big success of any one of the four does'that par-

ticular form of advertising better than his fellows.

"There is the time honored plan of telephoning to sitters; an ever ready help in the time of need.

"There is the straight newspaper advertising, which pays better returns in the smaller cities than in the larger ones.

"There are the direct by mail letters, which in every case bring good results, the difference between the different experiences of people who have tried it depending on the quality of the letters they use.

"Last, but far from least, is the street car advertising, which many photographers stick to year after year with gratifying results.

"All these four ways are good ways. If they are well done, any one of the four will pay dividends on the money invested.

"The man who hits the public squarely in the eye with any one of these four forms of advertising in a dull season is certain to have business revive. The only time to cut down on advertising is when there is no more elbow room in the reception room and when every printer and developer is working nights. You can afford to let up a bit then, but never when things are beginning to get dull.

"The time to go after business is when you need business. Advertising is a go-getter, not an expense. Advertising is the one way, after quality work is done, to sell that quality work. We do not buy a meal when our stomach is full but when it is empty. Advertising is the food on which the photographic business thrives.

"The world's need for photographs is not an imaginary one. The face of a loved one in a photograph is a satisfaction beyond the possibility of financial estimation. The photographer who knows that he is giving quality and permanency to such a loving record has a topic for advertising than which there is no better. But the time to pound home these facts is when business is dull rather than when business is good!"



THE NEWEST  
AND MOST  
BEAUTIFUL  
THING IN  
PHOTOGRAPHY

## "ADDISY" PHOTO STATUETTES

LET US TELL  
YOU MORE  
ABOUT THIS  
ARTICLE

Write Today—Now  
for Circular "B"

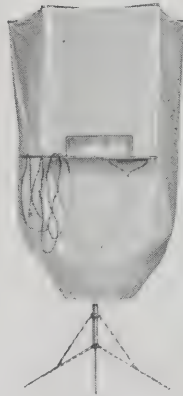
AD-DISPLAYS SYSTEM  
6 E. Lake St., Chicago



## Better Lightings Secured

AND ALL ANNOYANCE TO PATRONS  
REMOVED BY THE USE OF

### Victor Portable Flash Bags



in photographing store,  
factory, home and office  
interiors—groups and  
banquets.

These bags thoroughly  
diffuse the flash. They  
permit of making several  
exposures without  
emptying smoke. Are  
simple, yet durable, in  
construction.

Send for Complete Descriptive Folder

**J. H. SMITH & SONS CO.**

3544 Cottage Grove Ave., Chicago





## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

ENLARGING IN ALL ITS BRANCHES  
DISTINCTIVE PORTRAITURE WORK  
WATER COLORS  
OIL PAINTINGS  
OIL EFFECTS  
ART PRINTS  
ASTRO TONES  
GUM PRINTS  
PORCELAIN MINIATURES  
IVORIES

*Write for price list No. 8.*

*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

**BLUM'S PHOTO ART SHOP, Inc.**  
1021 North Wells Street CHICAGO

## Photography as a Scientific Implement

**T**HIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

**FRANK V. CHAMBERS**

636 South Franklin Square, Philadelphia

## The Commercial Photographer's Credit Problems

J. K. NOVINS

### *Sizing up Your Credit Risk*

When a customer for the first time applies for credit, the commercial photographer faces the most difficult part of the entire credit process. The photographer asks himself: "Is he good for the money? Just how soon can he pay up the obligation? Just how much credit should I allow him, and should I ask for settlement in two weeks, in a month or in three months?"

But oftentimes, judging from the experiences of thousands of others, the heart of the whole problem is to secure the necessary information without in any way antagonizing the customer, or making him feel that you misuse the credit information.

"I have studied the methods of hundreds of manufacturers and wholesalers, and I can say that the greatest shortcoming in their methods is knowing how to size up the risk," a credit man recently told the writer. "A good many are at a loss to turn down applicants for credit diplomatically enough.

"The big thing is to employ tact during the interview with the credit applicant, and make the interview as natural and human as possible that the customer will not hesitate to give the desired information. I have noticed that very often customers are lost because the credit man lost his temper during the interview, and finally condescended to extend the credit with a frown on his face."

Sometime ago the writer had occasion to visit a successful business friend in an eastern city. He conducted a prosperous commercial photographic studio. He bore a local reputation for good collecting, and he was noted for unusual skill in sizing up his credit prospects. He almost never failed to draw out the necessary information from the most reticent customer.

"Just what principles do you employ?" the writer asked.

## Cirkut Outfit No. 8

is *the* equipment for panoramic pictures—but in addition it has all features required for com-

mercial photography.

This outfit is fitted with the well known Revolving Back Cycle Graphic for  $6\frac{1}{2} \times 8\frac{1}{2}$  films or plates, but panoramic pictures  $6\frac{1}{2}$  or 8 inches wide and any length up to 12 feet may be made by substituting the panoramic attachment for the revolving back.



*Cirkut Outfit No. 8*

*Send for "Profitable Pictures with a Cirkut"*

Eastman Kodak Company

*Folmer & Schwing Department*

*Rochester, N. Y.*

## ENLARGEMENTS

*Write for Latest Price List*

**M. S. BRIDLE** THE PHOTO-  
ENLARGER  
1034 Arch Street, Philadelphia

He smiled broadly, rubbing his thick palms animatedly, and before replying led the writer to a neat little office.

Almost the first thing that attracted attention was a sign on the wall, reading, "TREAT ALL CREDIT INFORMATION CONFIDENTIALLY." He took from his desk a typical credit application blank and drew his pencil through a paragraph of heavy type.

The paragraph read:

"You are asked to give the information on this blank so that you may be assured the convenience of credit. Of course, you understand that all the information you have given us will be treated in STRICT CONFIDENCE. We consider it business-like to ask you for information that you may regard as strictly personal, but at the same time we appreciate the mutual confidence, and we hope that it may be permanent and profitable to both of us."

"Before I added this paragraph to my application blank," the commercial photographer said, "I experienced trouble in getting customers to give me information with a free heart. Some hesitated to fill out the blank. They were not accustomed to have a photographer question them on their

## FOR BEST RESULTS USE A Packard-Ideal No. 6 Shutter

*Operated at 1/25 of a second, in connection with a high-power light.*

**MICHIGAN PHOTO SHUTTER CO., Makers**  
Ask your Dealer. KALAMAZOO, MICH.

ability to pay, although they would not hesitate a moment if called upon to supply credit information to their banker, or manufacturer. Furthermore, I did not make special provision for interviewing customers in private. Now, I interview all credit applicants in my private office, taking care to hold the interview out of earshot of others present in my studio.

"A number of years ago a man came to me and asked me for credit. It was for \$100. 'Certainly,' I said, handing him a blank, and at the same time pumping him with questions. It so happened that there were a number of other people around, and some of them overheard the questions I put to that man. The man gazed around, embarrassed, nodded to the man he recognized, grew red in the face, tore up the blank, and walked out.

"I happened to run into him a few months later, and curiosity prompted me to ask the cause of this hasty departure.

"I've lived in this town for twenty years,' he blurted out, 'and I've always minded my own business and seen other people mind theirs, and when a fellow comes to you for a small order of merchandise on credit, that is no reason why every-

## GRAF SUPER LENSES



*The Utmost in Quality*

### The Graf Variable Anastigmat—"The Inevitable Lens"

#### THOSE WHO USE IT:

Nickolas Muray  
Eugene Hutchinson  
Edward Weston  
Dr. Arnold Genthe

John Wallace Gillies  
R. W. Trowbridge  
Paul Outerbridge, Jr.  
Francis Bruguiere  
Clarence H. White

Karl Brown  
Famous Players-Lasky  
Charles H. Partington  
Bert L. Glennon

Harris & Ewing  
O. C. Reiter  
George H. High  
N. Y. Institute of Photography  
William Shewell Ellis

Chicago Office, 410 South Michigan Boulevard

New York Office, 80 West 40th Street

The Graf Optical Co., South Bend, Ind.

## GRAF SUPER LENSES

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



**PLATINOTYPE**—Sepia and Black

**PALLADIOTYPE**—Warm Black, Cream and White Stock

**SATISTA**—Black only. Excellent for water colors

SEND FOR LISTS

**WILLIS & CLEMENTS, 1814 Chestnut St., Phila., Pa.**

body in town should know about it and talk about it.'

"On another occasion an equally interesting incident occurred. I used to have a habit of talking about my business to every friend who dropped in to chat with me. One day one of my lodge members came in to see me. I didn't have much to do, and so I took him to my private office, and there we sat around talking and smoking.

"The conversation drifted to local business conditions, and naturally enough led into the state of local collections. It was here that I happened to mention Harrington, another member of our lodge, remarking that Harrington's account for some advertising pictures was two months behind.

"Several weeks later I met this fellow Harrington over at the lodge rooms, but I immediately sensed that something was wrong. The handshake had lost its usual warmth, and he turned away from me. As we left the house it started to rain cats and dogs, and I hastened to take advantage of Harrington's umbrella. A couple of blocks on our way, he broke into his silence.

"'Say, Jones,' he blurted out, 'I ran across Smith at the post office the other day, and he said something to me about not paying your bill. Was wondering how he knew about it. Smith is a dangerous man. He keeps bubbling over. He'd made a fine ad. writer for a talking machine company.'

"The next day I received his check, but it was minus the usual scribbled 'Hello, Jim' on the back of the bill. That was the last of him.

"Ever since I revised my system it is my practice to call every credit customer's attention to that paragraph on the applica-

## More Money for Your Photographs!

*Introduce Individual Backgrounds  
into your negatives—every one  
different. The cost is  
nominal — three-  
day service.*



*Send in a trial order.*

**COLEGROVE BROS., Inc.**  
774-776 Main Street, Buffalo, N. Y.

## Save 25% to 60%

ON SLIGHTLY USED

**GRAFLEX, CIRKUT  
AND VIEW CAMERAS**



*Our Bargain  
Catalogue M  
contains things  
that the profes-  
sional photog-  
rapher needs.*

**Send at once for  
your copy.**

You will find the most up-to-the-minute Cameras, Lenses, and supplies of every description, both used and new, listed therein at startlingly reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

### 10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

**CENTRAL CAMERA CO.**  
124 M., So. Wabash Ave. - CHICAGO, ILL.

## SPECIAL SALE

HELIAR LENSES CARL ZEISS LENSES

Voightlander Heliar	f4.5, 11½-inch focus	\$125.00
"	" f4.5, 13¼ - " "	160.00
"	" f4.5, 16½ - " "	200.00
Carl Zeiss Tessar	f4.5, 10 - " "	100.00
"	" f4.5, 7 - " "	55.00
"	" f4.5, 6½ - " "	45.00
"	" f4.5, 6 - " "	40.00

Only one of each of above in stock.

PHILADELPHIA CAMERA EXCHANGE

Camera Specialists 1420 Chestnut Street, Philadelphia, Pa.

## THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

# WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

WARREN PRODUCTS CO.

269 Canal Street

New York



## GOERZ

"Dogmar"

f:4.5 f:5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

C. P. Goerz American Optical Co.

317 C East 34th Street

New York City



MOTION PICTURE  
COMMERCIAL

BECOME A  
PROFESSIONAL  
PHOTOGRAPHER



PORTRAITURE  
NEWS-PHOTO

## Earn \$35 to \$125 a Week

Three to six months' course. Modern equipment. Day or evening classes. Easy terms if desired. An interesting, illustrated booklet (free) on choosing a vocation and the exceptional opportunity Photography offers. Ask for Catalogue No. 65.

N. Y. INSTITUTE of PHOTOGRAPHY

NEW YORK

CHICAGO

BROOKLYN

141 W. 36th St.

630 So. Wabash Ave.

505 State St.

tion blank. I see to it that he is perfectly at ease, and I never keep him waiting long, giving him the feeling that he is just as important as the customer who pays cold cash. I take him to my private office, hand out a cigar or cigarette, and first let our conversation drift on general matters until I come to the point. I try not to make any notes, so as not to make the customer conscious of the fact that he is giving important information about himself. When I want him to give me some confidential information, I take the lead by passing out some confidential information about myself. Every psychologist will tell you that confidence begets confidence. And I see to it that our little chat is not interrupted by anyone. And I make sure that before leaving, the customer perfectly understands the terms of credit."

He took a long cigar from the top drawer and handed it to the writer.

"And, when you do give 'em credit," he concluded, "make 'em feel glad, and you'll save a lot of collection letters and losses."

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## Routes of the Eastman School

PHILADELPHIA, February 5, 6, 7

Scottish Rite Hall

Corner Broad and Race Streets

NEW YORK CITY, February 12, 13, 14

Metropolitan Life Insurance Building Auditorium, Corner Madison Avenue and Twenty-fourth Street

BALTIMORE, MD., February 19, 20, 21

Hazzer's Hall, 111 W. Franklin Street

PITTSBURGH, PA., February 26, 27, 28

Schenley Theatre, Forbes Street and Bigelow Boulevard

✱

Tom Sammons and Alf Kelly were arguing over a game of dominoes recently about their strength.

Tom: "Before I left the farm I had to go to the well every every morning and pull up ninety gallons of water for the animals."

Alf: "You've got nothing on me! Before I left the farm I used to get in my boat every morning and pull up the river."

## Reorganization of the Ansco Company

Through a reorganization effected last month, the manufacturers of Cyko Paper, Noko Paper, Ansco Cameras, and Ansco Film have now become Ansco Photoproducts, Inc., the change involving a complete recapitalization and refinancing which has been in prospect for over a year, with a view to the expansion of the business along lines already laid out.

The factories of Ansco Photoproducts, Inc., are located at Binghamton, N. Y., Johnson City, N. Y., and Afton, N. Y., comprising a total of forty-eight buildings occupying thirty-six acres, the replacement value of these properties being in excess of \$3,000,000. The plants are free from liens, and the new corporation starts without bonded indebtedness or bills payable, and with cash and other net quick assets of approximately \$2,000,000. The capital stock consists of \$1,800,000 First Preferred 8% cumulative (authorized \$2,500,000), \$1,470,000 Second Preferred 6% non-cumulative, and 105,000 shares of common stock of no par value (authorized 150,000). The resources permit a vigorous expansion in production and sales, and it is stated that Ansco is thus enabled to carry out plans which have been in view for some time past.

The management of the old company was changed in the spring of 1922, when Horace W. Davis was elected president, in which capacity he continues with Ansco Photoproducts, Inc. During the period since Mr. Davis came into the old company, there have been other changes in the personnel, and certain departments have been reorganized to a large extent. One of these is the Cyko department, where the company's accumulated knowledge of sensitized products, together with recent discoveries along this line, has been scientifically applied under expert direction, on which has been brought to bear a closer knowledge of trade requirements than was available in the past. The management states that what it has been able to accomplish along these



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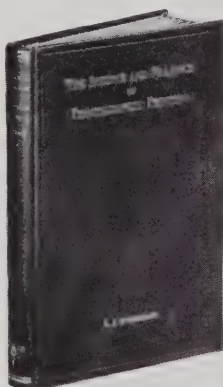
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lines indicates a tripling of its paper sales in 1924, and at a substantially lower cost.

The program of Ansco Photoproducts, Inc., includes a vigorous national advertising campaign on its amateur line, this being a continuance of the policy adopted by Mr. Davis when he became president of the old company in 1922. In 1924 it is stated that there will be liberal use of full pages in *The Saturday Evening Post* and other publications of wide circulation, the Ansco advertising being handled by The Erickson Company, advertising agents, New York City. Mr. A. W. Erickson, who is president of The Erickson Company and chairman of the board of directors of the Congoleum Company, is also a director of Ansco Photoproducts, Inc., and a substantial stockholder.

The officers of Ansco Photoproducts, Inc., are: Richard H. Swartwout, Chairman of Board of Directors and Executive Committee; Horace W. Davis, President; George W. Topliff, Vice-President and Treasurer; Clarence B. Stanbury, Vice-President, London, England; John S. Norton, Secretary; C. E. King, Assistant Treasurer; William R. Gough, Assistant Secretary.

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✱

### The Commercial Photographers' Association of New York

The Commercial Photographers' Association of New York, a progressive organization of some years' standing, consisting of the leading Commercial Photographers in New York City and vicinity, will hold their Annual Dinner and Dance on Thursday evening, March 20th, 1924, at the Hotel McAlpin.

✱

As the steamer was moving out of the harbor at Athens a well-dressed lady approached the captain and pointed to the distant hills.

"Could you tell me what is that white stuff over there?" she asked.

"That is snow, madam," replied the captain.

"Well, I thought so myself," agreed the lady, "but a gentleman just now informed me that it was Greece!"

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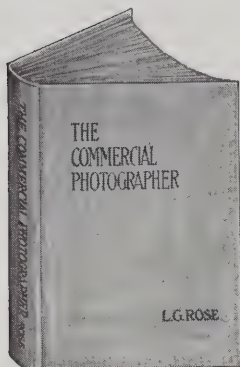
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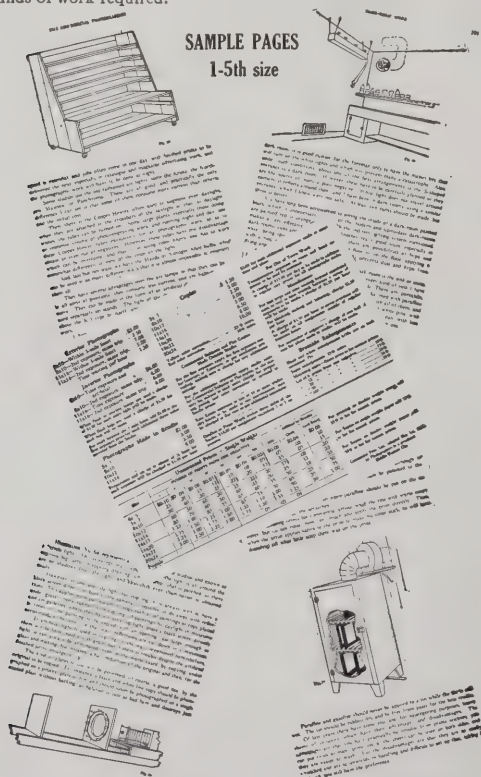
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## DEATH OF FELIX RAYMER

A delayed report has just reached us telling us of the death of our good old friend, Felix Raymer, at Houston, Texas, on January 5th. He had been ill only a few days with a slight case of grippe, followed by a severe heart attack, which carried him away. He would have been 54 years of age in April. He was buried at his home in Austin, Texas.

We've known Mr. Raymer for over 25 years and always found him one of those genial and happy fellows, always spreading sunshine.

He was one of the original staff of instructors at the Illinois College of Photography and was with them for many years, excepting for a short



THE LATE FELIX RAYMER

time in the latter part of 1900, when he assisted Fitz Guerin form the Guerin College of Photography at St. Louis, Mo., and continued with the Guerin School until its discontinuance in the latter part of 1902. He also started a photographic magazine called *The Photo Clipper* in 1900 and after running it for about five months it was absorbed by the well-known Philadelphia photographic magazine, *The Camera*.

Mr. Raymer had instructed many well-known photographers of today under the skylight and his writings were and are appreciated by everybody interested in photography. About ten years ago he moved to Austin, Texas, and formed a partnership under the name of Jensen & Raymer. He leaves a wife, son and daughter and a host of sorrowing friends.

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## Editorial Notes

The advice to photographers to use silent shutters in their studio work recalls many efforts made in the past to keep the sitter entirely unconscious of the fact that the exposure was being made. It is a laudable practice, and likely to result in securing naturalness of effect. The "cap" is rarely used nowadays—more often than not a bulb is pressed, and the shutter opens inside the camera behind the lens, as a rule, noiselessly. Some photographers whom we knew habitually carried the bulb in the pocket, a long length of tube being attached to it, and either walked about the studio without "posing" the sitter, or manifested no apparent particular concern about the work. All the

time, however, they were in reality keenly on the alert for the appearance of a good impression or a natural and unstudied pose.



The Cincinnati *Enquirer* recently devoted an article to James Landy, the once well-known local photographer, whose "Seven Ages" attracted much attention at the Philadelphia Centennial Exposition of 1876. Mr. Landy died in 1897. He appears, from the article, to have been a disciple of Rejlander, whose well-known combination picture "Two Ways of Life" lives in history. Landy opened his business at Cincinnati in 1861, and appears to have been very successful. He won many prizes at international expositions and besides the picture named, produced others on the combination principle, notably "Hiawatha" and "Man, Know Thy Destiny." He seems to have left behind him a very fine reputation locally, though it is probable that outside of Cincinnati his name is not very well known.



The growth of natural history photography is one of the most amazing features of the past few years. Time was when pictures of this nature were few and far between, they were looked upon, in fact, well within our recollection as curiosities, something out of the common, and not gen-

erally to be aspired after. But now they are produced in endless numbers and they provide a never failing source of delight to students and others. The cult is on the increase because the simplification of photographic apparatus and processes renders the work comparatively easy. And now and then we think, when watching nature photographers at work, that animals and birds are less inclined than hitherto to take alarm at the click of a shutter. They are getting used to being photographed because their ancestors were "put through the mill" of the operation.

\*

Photography scores heavily once more. The State of California has had made for itself a 600-foot miniature in relief. J. T. Edwards, of New York, did the work from hundreds of airplane photographs. He has designed other State miniatures. Supervisors from 41 counties have approved the plans and are paying the costs of those counties in the graphic miniature, which has cost \$100,000. This impressment of photography into the service of a great State is a notable illustration of the value of the camera in recording civic progress. The miniature could, of course, have been made without the aid of photography but it would not have been so accurate or so valuable. A feature of work of this kind is that it keeps the human imagination within proper limits. It is apt to stray and falsify results without the assistance of photography.

\*

Nova Scotia, by the agency of the *Halifax Herald*, sends us a group, numbering twenty-nine, of lovely children for which this maritime province is said to be famous. Our contemporary organized a contest, offering prizes and appointing a Board of Judges. The names of the winners are printed, together with those of their parents but we note that the photographers' are not referred to. It would have been good advertising for them and would not have harmed the paper. It certainly is a lovely group and makes quite an æsthetic adorn-

ment to the newspaper. The beauty and simplicity of childhood always make a strong popular appeal and we commend the idea for imitation elsewhere. The world is big enough for an unlimited number of similar competitions.

\*

The use of ferrous oxalate as a developer appears to have been virtually discontinued, although at one time it was a great favorite for negatives, slides and enlargements. But it had no elasticity of power, you had to be quite accurate in your exposures, as you could neither restrain nor force with the iron developer. Carey Lea, a now almost forgotten American experimentalist, introduced this developer. Lea was a Philadelphia chemist of great learning. An account of his work recently appeared in our English contemporary, *The Chemical News*. His papers on "Allotropic Silver" and "The Photo-Salts of Silver," dealing with the color phenomena of silver, created great interest when published in 1885. It was thought at the time that this would have some influence on the solution of the problem of photography in natural colors, but not much practical use was made of the data obtained.

\*

The newspapers are telling us about a "new" photography which employs no lens. A Rumanian exposes, in a dark-room, objects to sensitized paper, makes shadow pictures; in fact, develops and prints in the usual way. These pictures are creating something of a sensation, they are a "topic among outposts of modern art" at the French capital. The peculiar characteristics of the prints appear to be the "beauty of the values," another comparison is that of an X-ray photograph. His subjects include a shoe tree, a spotted pheasant feather, glass crystals, chiffon, a glass pestle, pieces of gold, etc. At the risk of being termed cynical, this looks like reverting to leaf "photography," impressions on sensitized paper which were among the early experiments. But it is interesting to read about at any rate.

## Outsiders in the Business

C. H. CLAUDY

"Who is the new man I saw in your place?" asked the Young Photographer.

"New Manager," replied the Old Photographer with telegraphic brevity.

"Out of town man, isn't he?" continued the younger man. "I don't remember seeing him around any of the studios."

"He isn't a photographer," explained the old man. "He was a department manager in a big dry goods store."

"For the love of Mike," was the reply. "What's the big idea? Getting him cheap? Is he a brother-in-law or something?"

"No, is the answer to both questions," laughed his friend. "He is a high priced man. I had to give him a raise to get him away from the store. He is no relation. I picked him because I thought he would be a better man for me than any experienced photographer I know."

"You see, Jim, I have a good operator. I have splendid people in my developing and finishing rooms. I have a couple of girls who are first-class in the reception room."

"These people know all the photography that is needed to be known around a studio. There are times when I feel that my reception room girls know even a little bit too much photography."

"A few days ago I heard one of them talking to a customer about hypo and metol and stuff like that. The woman to whom she was talking was interested only in her own dress and whether the pose showed her to the best advantage. She was not in the least interested in the chemical process which obtained the result she looked at."

"The province of a manager of my establishment is to produce the results which will best please my patrons and see to it that it is done in the most efficient and saving manner. Photography is not so difficult to learn. At least no man need be a chemist nor an expert in leases to sell photographs in a place where there are

people who are paid to be expert in these lines.

"A general knowledge of how photographs are made is all that is needed in a manager and this new man will soon acquire that. I hired him for his general knowledge of salesmanship and business management. Salesmanagers are born, not made. They are a sort of gift from heaven come to earth to save poor merchants from committing harikari."

"This chap is a graduate of the best school of salesmanship, business management and trade-building in the world; the modern department store. He knows these things from the ground up and his intelligent questions about my business showed me more weak spots in my system than I dreamed existed. He is going to be worth more to me than any man I could possibly hire out of some other fellow's studio."

"In simple words, Jim, it is easier to teach a salesman photography than it is to teach a photographer salesmanship; easier to go outside and get a trained salesman as manager of my place, with his fundamental knowledge of handling people, his familiarity with methods of handling employees, his right insight into the principles of advertising and efficiency, than to try to teach those things to a photographer."

"I am not able to teach these things to other people, because I am a photographer. While I would not confess it to my own establishment, I do not know them well enough to teach them. I learned photography like a man catches measles, by exposure."

"I think this is true of most photographers. I read the photographic journals, I go to all conventions. I absorb all the information obtainable in every way it is offered by the trade. But of late years all the really big ideas I obtain, I catch outside of the world of photography, and adapt to the profession."



"When I discovered I had exhausted the supply of ideas in the trade and had to go outside for new things, it dawned on me that if I hired a man who had spent his life acquiring general business ideas on the outside, and brought him here to apply those ideas to my business, it should be a profitable experiment.

"I believe it will pay plethoric dividends on the investment. I have undertaken to break this man in and teach him my system of doing business. I shall continue to have charge of producing the pictures, as he is, at present, unfitted for that work. Eventually he will know why a picture is not good and how to remedy the trouble, but what I really want in a manager is ability to market my product.

"This man comes with nothing to unlearn. He has no prejudices. He is devoted to no particular process or method. He has the experience in general business to enable him to grasp the details of my place almost instantly, shown in his inquiries, which developed half a dozen weaknesses here which his experience enabled him to remedy.

"He is a rank outsider. His viewpoint of my business is that of the customer of that business. He knew so little of the traditions of photography that he asks me

why we do certain things, only to find that the only answer I can give him is the perfectly senseless one that it is the way it has always been done.

"As a result of his experience in handling people, every employee in the place is *for* him. He has a child-like helplessness in his manner that has made every one of them determine to help him make good. He has explained that he must depend entirely on them for photographic knowledge and now they are getting some wonderful suggestions from him without knowing it, at the same time imparting inside information to him they would never give to me.

"My reception room has been so changed around, I wonder why I did not so arrange it years ago. I had half an idea it was a place to charm the eye of women customers. My manager is so simple minded that he thinks it is a room in which we sell pictures. It has now been arranged to do its work to the best possible advantage. He has staggered the lunch hour of our employees, he has re-arranged our book-keeping and simplified it and created a system without red tape. I can now lie down at night with the comfort that I have somebody thinking for me. I am for him like a ton of bricks."

## Predicts Splendid Future Business

FRANK H. WILLIAMS

"Business is going to be fine in the next five or six years as I see it," declared a successful middle western photographer recently in discussing the business outlook. "In fact, it looks to me as though the next years are going to be the best ever for the photographer.

"Why am I so optimistic over the outlook? Why do I feel that business is going to be so good?

"There are a number of things which make things look rosy, according to my way of thinking:

"*First*—There are more and more people moving into the cities and towns and there

is the natural growth in the population in the cities and towns, due to the excess of births over deaths. This means that the next five years will see a big growth in the population of the cities and towns, and this means that there will be just that much more business for the studios, because the great bulk of the studio business, as I see it, comes from the city folks and not from the farmers.

"Also, with more babies in the cities and towns there should be more business in the photographing of babies, and once folks have made the initial step of coming to the studio to have their infants photographed,



Forest Studio



Baker's Studio  
Kinston, N. C.

From the Exhibit of the Eastern Carolina  
Photographers' Association



it is pretty certain that they will come back themselves later to have their own photos taken.

"The trend away from the farms to the towns and cities and the great growth in the population of the towns and cities is the best sort of an augury for more business for the photographer, as I see it.

"*Second*—People nowadays have more money to spend on the luxuries of life than they ever had before, and I don't believe they will stand for any hard times that will cut down on their receipts and spending power. This naturally means that there will be more money spent with the photographer.

"I can see the difference in the way the public regards the spending of money for photos now and the way it regarded the same thing when I first started in business, and even as late as five years ago. In the old days the spending of, say, \$5 or \$6 for pictures was an event that had to be talked over for weeks before it was done. Then there was always a lurking feeling that something almost criminal had been done in spending so much money for such a thing.

"But nowadays folks plank down that much money with hardly a quiver. They are so used to spending money that a comparatively small expenditure doesn't make much of an impression on them. What's \$5 or \$6 or \$10 or more for pictures in the face of monthly installments of \$30 or so on the automobile, big expenditures each month for oil and gas, lots of expenditures for wearing apparel and so on?

"The fact of the matter is that folks nowadays think about five- and ten-dollar bills in the way that folks used to think of dollar bills, and they regularly spend five or ten times as much money as the old-timers formerly spent. This is the age of spending and the fact that folks don't take the spending of money as hard as folks formerly did makes it easier and pleasanter for them to spend money with the photographer.

"And, in my opinion, this condition is

going to continue and increase in the coming years, with resultant benefits to the photographer.

"*Third*—Photographs have come to be almost a necessity in many families nowadays, whereas they were formerly luxuries, and as this feeling on the part of the public grows in the years to come the business of the photographer is bound to show a decided increase.

"I can notice a decided difference along this line in the past five years. Nowadays in so many families it is felt to be absolutely necessary to take the new baby down to the studio and have it photographed with mother and grandmother. It is felt necessary, too, as the older members of the family near the age where in the natural course of events they can't be much longer with the world, to take them to the studio and have their photos taken, so that the memories of their appearance can be effectively preserved. It is felt necessary, too, to have photos taken of young people when they are confirmed and when they are graduated and when they are married and all that sort of thing.

"Of course, the more the general public comes to look on the photographer as being the dealer in a necessity, the better it will be for the photographer's business. So I am naturally delighted to see this sort of an attitude in the general public increasing all the time. It means a splendid growth in the photographic business during the next five years.

"*Fourth*—The photographers, as a whole, are becoming better merchants, they are going after business more strongly and more intelligently than they ever used to. And this, of course, means that they are getting more business all the time.

"The time used to be when every studio looked like a relic of the dim and dusty past. All of the photos on the walls were of a bygone age. The carpet on the floor was dingy, the whole place smelled strongly of chemicals and there wasn't any pep or life in the whole place.

"Nowadays this has largely been changed. The studios are attractive and interesting. The photos on the walls and under the glass tops of the counters are up to the minute and pleasing. The studio reception rooms are well lighted. The studios are well ventilated, too. The furnishings are modern and charming. In fact, the studios nowadays charm the visitors and make them mighty glad they have come to have their pictures taken. This change has been brought about because the photographers realize that it means more business for them to have studios of this type instead of the old-time character.

"And just as the studios have been changed so that they make for more business for the photographer, so the latter has revised a number of his other merchandising methods.

"Nowadays the progressive photographer gets out just as good advertising matter as any other business man. He originates just as many worth-while methods of getting more patronage as any other business man. And he takes advantage of current events just as alertly and just as successfully as any other business man in the world.

"All this is having its effect in the way of increased business and it will have an even greater effect along this line in the years to come, as all the good merchandising now being done by the photographer makes the deep impression it should make on the general public.

"And this is one of the very biggest reasons, to my mind, why business is going to be so good in the next five years.

"*Fifth*—Photographers everywhere are constantly finding new ways in which photos can be used and are presenting these methods to the public with good results to themselves. For instance, consider what the taking of photos at a department store baby show has meant in extending the studio's business. And look at the ever-increasing use of photos by commercial houses for advertising and other purposes in connection with their businesses. How greatly this use of photos has increased in the past five years and, certainly, if it increases as much in the next five years it will mean a tremendous thing for the average photographer. In fact, I look on the increased demand for commercial photographs as one of the biggest possibilities for increased business for the average photographer. Yes, I look for a splendid increase in business for the photographer during the next five years. The photographer is coming into his own and everything looks rosy, indeed, as I see it."

\*

Shoeless, he climbed the stairs, opened the door of the room, entered and closed it after him without being detected. Just as he was about to get into bed his wife, half-aroused from slumber, turned and sleepily said:

"Is that you, Fido?"

The husband, telling the rest of the story, said:

"For once in my life I had real presence of mind. I licked her hand."

### ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
New York . . . . .	Hotel Pennsylvania, New York City . . .	March 4, 5, 6 . . . .	Seaward A. Sand, 98 Main St., Lockport, N. Y.
Middle Atlantic . . .	Kenilworth Inn, Asheville, N. C. . . }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . .			{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .	. . . . .	. . . . .	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco . . . . .	. . . . .	I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Maplewood, N. H. . . . .	. . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .	Grand Rapids, Mich. . . . .	August . . . . .	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	. . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .	. . . . .	C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg., Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. . . . .	. . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

In some unaccountable way, the rumor is out that the National Convention for 1924 is going to be held in St. Paul in July. It's all wrong. MILWAUKEE, WIS., AUGUST 4TH-9TH, is the place and time decided upon by the Board of Officers at the January meeting, so do not be misguided by the false report and whenever possible, kindly correct those who may be in error.

A word regarding the membership brass plates for 1924. We have noticed that many members either "file away" their plate for the retiring year or else hang the new plate over the old ones, on the same peg, so as to obscure those under it. We have taken a step this year to have them all visible by providing a plate with two small holes in the lower edge to which may be attached the 1923 plate by two links of the old chain. It will be a simple matter to attach older plates to the series in like manner, and a string so constructed is bound to prove more interesting than the single plate. It's the best way members have of letting the public know how long they have been affiliated with the National Association.

Here is another report on President Stearns' radio message, which was broadcasted from Detroit, the evening of January 7th. Mr. S. H. Dawson, of Wooster, Ohio, writes in part, "I had just tuned in on Detroit when I heard the announcement that President Stearns, of the P. A. of A., would talk, and of course 'hung on' and got the whole address which was much appreciated."

Any more counties to be heard from?

New studios and "Grand Openings" are putting a big demand on the Traveling Loan Exhibits, all of which are now in circulation between New York and Idaho. In speaking of No. 4, Mr. D. L. Bulkley, of Manchester Center, Vt., under date of January 21st, says, "It still continues to command a great deal of attention and interest of our patrons as well as ourselves. Whenever you are ready, we will pack and ship it, but there is no hurry as far as we are concerned. It is doing good work right where it is."

Too bad we had to ask Mr. Bulkley to reship a few days later. Those desiring one of the Exhibits should file their request with the Secretary well in advance, to be sure of having it at the proper time. Bookings in some sections now run up to April 1st.

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"Ma, can I go out to play?"

"What, Willie! With those holes in your trousers?"

"Naw, with the kids across the street."

✱

It was a church fair and one young woman of the congregation was gathering in the coin as a palmist. To a girl client she said: "I see by your hand you are going to be married."

"How wonderful!"

"And I see that the man you are engaged to is named Gibson."

"It's perfectly amazing!" gasped the girl. "Surely the lines of my hand cannot tell you the name of—"

"Who said anything about lines?" retorted the palm reader with cutting scorn. "You are wearing the engagement ring which I returned to Mr. Gibson three weeks ago."



## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

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### Getting Somebody to Collect Your Bad Bills

Business people of all kinds and calibre are constantly having put up to them various collection propositions by collection agencies, bureaus, adjustment associations, companies and various other concerns, some of which are quite alluring. All require their subscribers, or victims, as is usually the case, to sign lengthy contracts, first assuring the subscriber, however, that the contract is merely a memorandum and a matter of form. Practically always the subscriber signs without carefully reading or considering the contract, and finds when he carefully reads it afterward, that it involves him in payments and obligations which he wouldn't under any circumstances have assumed.

I am constantly receiving letters from victims of collection schemes. Read the following from an Ohio firm of jobbers and manufacturing agents:

On February 8th a man giving his name as Samples came to our place of business, representing himself as a solicitor for a collection company at Columbus, Ohio, and solicited our delinquent accounts for collection. He had a lengthy contract which he asked us to sign, but we first read it, and as it was not very clear to us he read it so that it sounded like it would be a good thing. We did not sign it, as we knew nothing about his company or how it was rated. He then stated that he had done collecting work for Ohio Northern University at Ada, Ohio. We phoned the secretary of the university to verify his statement, but were unable

to get any answer. However, being induced by this statement, we signed the contract, knowing that if he had done collecting work for the university that the company must be all right. Since signing the contract we have reread it, and find that if the contract is carried out that we will be the "goat." We have also talked to the secretary of the university, Mr. Smull, and have learned that Samples has never done any collecting work for the university. Therefore Samples has by a misrepresentation of a past material fact induced us to sign the contract. We do not know whether Samples intended to deceive us by this false statement, but we do know that we relied on it when we signed the contract. We wish to know our rights in this case, whether we can rescind and set up the false statement as a defense if sued, or press a criminal charge against the company or Samples. In case the contract is binding, can the company sue us if we default? The company was to receive \$150 as fee. However, this money was to be paid to them only in event that they collected that much into our hands, that is, out of all the money collected the first \$150 went to them, and the balance to us. They cannot be certain that they would have collected a cent, and therefore no money would be due them. On what basis can they prove damages?

This is indeed a pretty mess, all due to



*Taken by  
Bransom  
De Cou  
with a  
Protar VIIa*

THE convertible feature of Protar VIIa fits it particularly well for landscapes, architectural and commercial work. With the wide choice of focal lengths afforded by this lens, you merely select the combination of lens-elements which will give you the scale and perspective you desire—it is not necessary to change your position. Ask your dealer to show you the

**BAUSCH & LOMB  
CONVERTIBLE**

**PROTAR VIIa**



**Bausch & Lomb Optical Co.**

635 St. Paul Street, Rochester, N. Y.

New York

Washington

Chicago

San Francisco

London

the carelessness of this correspondent in failing to carefully read a contract before he signed it. The contract, by the way, was as follows:

Memorandum of agreement between the Mercantile Guaranty Co., of Columbus, Ohio, hereinafter called company, and the undersigned subscriber, hereinafter called subscriber.

The subscriber promises to send to the company at Columbus, Ohio, within the next ten days, names of eighty or more persons owing subscriber the aggregate sum of \$1,000 or more, for collection, with post office address of each, and to send at periods of fifteen days or less, for five times thereafter, the names of all said persons who have not paid the amount they owe, and two 2-cent stamps or their equivalent with each name on all the lists. The first amounts received on said claims not exceeding \$150, which is the full amount of the subscriber's five-year

subscription fee, is to be sent to the company within fifteen days after said amounts are received by the subscriber. The subscriber is to have the further privilege of sending to the company, upon the aforesaid conditions, once each year hereafter for five years from this date, any number of claims for collection that may be desired and the aforesaid sum shall cover all expenses to the subscriber except 10 per cent. of claims collected by suit which the company is to receive as full compensation for attorney fees. The company hereby obligates itself to collect, within 100 days from date subscriber completes his part of this agreement, 75 per cent. of the aggregate of all the claims received from subscriber for collection, and if it should fail to do so, it agrees to either purchase, at that time, all unpaid claims and pay for same the difference between the amount collected and 75 per cent. of the aggregate of

said claims or refund to subscriber all commissions that have been paid to company. If, for any reason, the subscriber should not send in the first list of claims, reports, stamps and remittances of the company's commission due hereunder, according to agreement, the subscription fee thereupon shall have the further right, at its option, to proceed with the collection of said claims and retain any commissions due it hereunder and remit balance to subscriber. It is mutually agreed that this memorandum covers all terms, conditions and agreements pertaining hereto.

First, let us see what the subscriber to this contract bound himself to do. He bound himself to,

1—Send eighty names of delinquent debtors aggregating \$1,000 to the agency within ten days, including post office addresses.

2—To send in five times every fifteen days, those of the eighty people who haven't paid.

3—To send two 2-cent stamps for every name on all the lists.

4—To allow the agency to keep the first \$150 collected, if the collections go to the agency, or to send in this amount if they go to the subscriber. This may amount to 100 per cent. commission on all collections made.

5—To pay an additional 10 per cent. collection fee on claims collected by suit.

6—To pay the \$150 fee anyway, if you fail to send in the first list of claims, reports, stamps and remittances.

This sending in of lists, stamps, etc., every fifteen days involves a lot of work on the subscriber's part, and I believe I am right in asserting that 95 per cent. of the people fall down on this and that the collection concerns know they will fall down and count on it.

The agreement of the company to collect 75 per cent. of \$1,000 worth of claims sent in is, in my judgment, highly suspicious.

These claims are sure to be old and very difficult. Probably nothing less than a miracle worker could collect 75 per cent. of them, or even 25 per cent. The company says it will do this, or failing, it will buy the uncollected claims, and pay for them an amount sufficient to make up 75 per cent. of the total claims sent in. Or it will refund all *commissions* collected. This looks plausible at first glance, but the following points are crucial:

1—The \$150 fee isn't "commission," it is clearly stated to be a "subscription fee," therefore they aren't offering to refund that, but only to refund commissions, which presumably means the extra 10 per cent.

2—Before the agency will do anything the subscriber must complete all of his laborious and complicated contract. Ninety-five per cent. will slip on this.

3—Who is the Mercantile Guaranty Co. and who guarantees its honesty and responsibility?

I don't think I need discuss the question whether this is a good or a bad contract. My experience with collection agencies leads me to advise business men to have nothing to do with them, no matter what their contracts, promises or representations. You can use every collection method they can use, and keep control of your accounts at the same time.

Therefore I use the incident to point a moral as to signing papers without reading them.

This correspondent can't use the false statement about having collected for the university, because he says in the contract which he signed that it "covered all terms, conditions and agreements."

(Copyright by Elton J. Buckley)

✱

Aunt Ethel: "Well, Beatrice, were you very brave at the dentist's?"

Beatrice: "Yes, auntie, I was."

Aunt Ethel: "Then there's the half-crown I promised you. And now tell me what he did to you."

Beatrice: "He pulled out two of Willie's teeth!"—*Punch*.





Each batch of RHODOL and HYDROQUINONE-RHODIA is thoroughly tested to make certain of 100% purity before leaving the factory.

**RHODIA CHEMICAL COMPANY**  
 89 Fulton Street - New York, N. Y.

## The Dull Season

While we know that this time of the year, immediately following the Christmas rush, is a dull season for many photographers, it seems to us decidedly unwise to attempt to keep things moving by cutting prices or by special offers priced almost at the cost of production.

We are led to these remarks by several advertisements of photographers which we have observed in the past few weeks. One photographer advertises, six specially finished 7/11 sepia panels, tastefully mounted for \$6.00. Another offers three 8/10 quality photographs for \$2.50, regular price \$12.00; while another, not to be outdone, offers six 5/7 carefully posed portraits, beautifully mounted in the latest folders, for \$1.50. Is it any wonder that the public is inclined to treat photography as a joke?

The excuse that this is the method employed by many other lines of business during the dull seasons is invalid. There are no "left-over" photographs, and there

can be no collective purchasing of the same at special rates. A photograph is individual, *custom made* if you desire, for a particular customer and useless to any other. The public, therefore, cannot be induced to buy photographs by the methods employed in many other lines of business where the product is machine made and makes no appeal to the sentiment.

We think that far more is to be gained in the end by a carefully planned advertising scheme for this season than by any special offers at lower prices. This is the time to feature any new novelties, or special lines of work, to plan your advertising campaign for the year, to investigate the results of the year's business, to plan methods of stopping the various little leaks that exist in almost any business. There is so much to do, and so much along these and similar lines, that is well worth doing, that we wonder the need for special cut-price offers in order to keep busy.

## Why Some Men Fail

D. G. BAIRD

It is said that not more than ten per cent of those engaged in running stores keep accurate accounts of their business transactions. It is also said that only ten per cent of those now in business may be expected to make a success of the venture.

Hardly any one would be so dogmatic as to assert that the former fact is wholly responsible for the latter, but certain it is that failure to keep books is one of the most important contributing factors in the failure of many dealers. Good bookkeeping and good records are just as essential to the merchant as to the banker.

A friend of mine recently remarked that he never began to be successful until a misfortune forced him to keep track of his business in a systematic way. He had been accustomed to let things drift along, knowing only that he was keeping ahead of the sheriff. He kept his family well fed and well clothed, but the bank account refused to grow.

And then came a time when he was forced to remain away from his business for a number of months. But during those months he thought of his business as he had never thought of it before. And then he realized that he really knew very little about his shop. As a result he determined to systematize his work, and now he can tell on a moment's notice approximately just how everything is going. He keeps a perpetual inventory, and, as he himself expresses it, he is now making money.

### STOPPING THE LEAKS

This man found that there were a lot of little leaks in his business. He was accustomed to help himself from the cash drawer whenever he needed money, and no record of this was kept. Gifts to charity were made in the same way. He regularly helped himself to cigars from the case without making any charge for them. Whenever he needed any article in stock for himself

or for his home, he took it without a thought of entering it in his books. His clerks did pretty much the same, with the possible exception of helping themselves from the cash drawer.

He found that he was buying goods by guess-work; that he frequently ordered stock when he had a sufficient supply on hand, and that he sometimes ran short of a certain line just because he thought he had enough in stock.

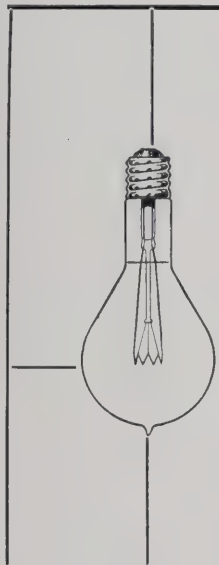
Bankers are becoming very inquisitive about a man's business when he wishes to secure a loan. And they aren't satisfied with guesswork, either. The druggist who goes to a banker and says confidently: "Oh, I'm making about \$6000 a year; I just wanted to make a little loan for purposes of expansion," is quite likely to be shocked out of his confident estimates and attitudes. The old order changeth.

The one who, on the other hand, goes to his banker with a statement that shows that he knows the amount of stock on hand, the cost of doing business, the percentage of gross profits—that he knows his business, in other words—will find that the banker, after all, is a very pleasant individual.

In the same way accurate records increase the druggist's prestige with his jobber and with manufacturers. In case of financial difficulties an accurate business statement will go a long way toward persuading the dealer's jobber that he should not only tide him over the difficulty by granting an extension of time, but that he should also sell the druggist more goods on credit.

Many druggists look on bookkeeping as an unnecessary evil and think that the less they have to do with figures the better off they will be. Usually such merchants try to carry a general idea of their business in their heads or else keep very general accounts. Inventorying, they think, takes too much time and labor. At least, they did think so

# CENTRAL EXCELALL PLATES



*A plate made to render fancy artificial lightings with soft brilliancy under electric light.*

*If you use artificial light, you will find a surprise in the printing quality in Excelall negatives.*

## CENTRAL DRY PLATE COMPANY

57 E. Ninth Street  
New York, N. Y.

St. Louis, Mo.

305 Kamm Building  
San Francisco, Cal.

until Uncle Sam stepped in and made an inventory for income-tax purposes a once-a-year obligation.

Important as inventorying is, finding proper costs of doing business and marking up the sales prices to correspond is of even greater importance.

It is really surprising that some men will overlook the items of expense that they do.

A dealer of my acquaintance went to the bank to get a loan for some improvements he wished to make in the way of additions, new fixtures, and remodeling. He assured the banker that he was doing a \$20,000 business and was making from 15 to 20 per cent net. He owned his own building and he and his two sons did all the work. He was in fine shape, he thought; everything clear, a good volume of trade that was steadily increasing, and little expense. He stated that he needed a loan in order to make improvements that would add materially to his prosperity in the near future.

### ADVICE FROM A BANKER

But bankers have a way of dampening enthusiasm in such cases. This banker suggested that the merchant take an inventory and have his books audited. The merchant felt that he had been insulted and went to another bank. But the second banker was as conservative as the other. Then the dealer determined to do what the bankers had advised, not because they had advised it, but just to show them.

The audit showed that this merchant was hardly making expenses. He owned the building, so he made no allowance for rental. He and his sons did all the work, so he made no allowance for salaries. His taxes, lights, postage and stationery, telephone and telegrams were very small items of which he made no effort to keep account. Gifts to charity came out of the cash drawer and no record of these was kept.

This man was astounded. Let it be said to his credit, however, that he was big enough to turn over a new leaf.



## ACCOUNTING RULES

The following rules for efficient accounting, worked out by an accounting firm and sent out to its customers, are worthy of study by every dealer:

1. Charge rental on all real estate or buildings owned by you and used in your business—charge these at a rate equal to that which you would receive if renting or leasing to others.

2. Charge, in addition to what you pay for hired help, an amount equal to what your services would be worth to others—this is your salary. Also treat in like manner the service of any member of your family employed in the business.

3. Charge depreciation on all buildings, fixtures, or anything else that age and wear and tear can deteriorate.

4. Charge depreciation on all goods carried over on which you may have to take a loss because of changing style, damage, or other cause.

5. Charge all fixed expenses such as taxes, insurance, lights, fuel, water, etc.

6. Charge all incidentals such as postage, office supplies, telegrams, telephones, advertising, canvassing, etc.

7. Charge losses of every character, including goods stolen, allowances made to customers, bad debts, etc.

8. Charge any expense not enumerated in the foregoing.

9. Have your books audited from time to time and keep the auditor's statement in a safety deposit vault.

It is not necessary to be an expert accountant to keep a proper set of books. Special forms are easily obtainable, with explanations of how they should be used. Almost any banker or jobber will be glad to advise the dealer who is in doubt as to just what system he should select. It is almost as much to their interest that the dealer succeed as it is to the dealer himself.

Any system adopted should show the total sales, gross profit, expense and net profit.—*Bulletin of Pharmacy.*

## The New Eastman School of Professional Photography

The Philadelphia session of the Eastman School for Professional Photographers was held this year in Scottish Rite Hall. The value of this method of broadcasting information, relative to every phase of the photographic business is manifest. It is a scheme of educational service, the importance of which grows upon one as he listens to the talks and witnesses, by the novelty of moving pictures, the actual operations, incident upon the particular branch of photographic manipulation treated.

This session gave evidence of the appreciation of the performance by the large attendance of 946 and the questions asked by many. The subject was discussed from the many angles of the profession, and the particular needs of the practical worker were exhaustively treated. The novel idea of using the "movie," so that the topic in its various intricacies could be graphically presented to every individual in the assembly, widened the field of usefulness of the school.

Each one of the spectators had the privilege of complete contemplation of the operations while comfortably enjoying his seat.

The Hyland Studio was shown in actual operation, as if one were an invited guest, and the suggestions it gave for equipment and management of a studio, its construction, furnishing and decoration served as an incentive to go and do likewise.

The business conduct of photography as a profession was admirably exploited, and many new ideas promulgated; the various means of attracting and holding patrons graphically shown.

Commercial photography received generous treatment by one thoroughly acquainted with his subject, and the pictorial animated demonstration was a marvel. These graphic demonstrations were not only of value to the unexperienced, in opening up the many appliances now at command, but also an eye opener to those

who were unacquainted with the great advance made in this particular department. From the interest manifested by those assembled, we feel that the Eastman Kodak Company is repaid for its generosity in instituting this method of general instruction in the art of photography.

✱

### Routes of the Eastman School

NEW YORK CITY, February 12, 13, 14  
*Metropolitan Life Insurance Building Auditorium, Corner Madison Avenue and Twenty-fourth Street*

BALTIMORE, MD., February 19, 20, 21  
*Hazazer's Hall, 111 W. Franklin Street*

PITTSBURGH, PA., February 26, 27, 28  
*Schenley Theatre, Forbes Street and Bigelow Boulevard*

INDIANAPOLIS, IND., March 4, 5, 6  
*Lincoln Hotel, Corner Washington Street and Kentucky Avenue*

ST. LOUIS, MO., March 11, 12, 13  
*Statler Hotel, Convention Hall*

CHICAGO, ILL., March 18, 19, 20  
*Auditorium Hotel, Michigan Boulevard and Congress Street*

MILWAUKEE, WISC., March 25, 26, 27  
*Milwaukee Auditorium, Engelmann Hall, 500 Cedar Street*

THE HOUSE THAT SHIPS PROMPTLY

---

## Gross Mountings for the Springtime

---

Write us concerning our distinct and attractive line.

Prices are lower than can possibly be quoted by others because no middle man stands between you and

# GROSS

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*For Quality,  
Style, Price, and  
Prompt Service,*

## Gross Mountings

*stand unrivaled.*

325 TO 327 SUPERIOR STREET  
TOLEDO, OHIO

New Designs

Our  
**Kodak Finishers'**  
**DELIVERY ENVELOPES**

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

## SPECIAL SALE

HELIAR LENSES CARL ZEISS LENSES

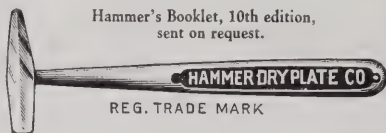
Voightlander Heliar	f4.5, 11½-inch focus	\$125.00
"	" f4.5, 13¼ - "	" 160.00
"	" f4.5, 16½ - "	" 200.00
Carl Zeiss Tessar	f4.5, 10 - "	" 100.00
"	" f4.5, 7 - "	" 55.00
"	" f4.5, 6½ - "	" 45.00
"	" f4.5, 6 - "	" 40.00

Only one of each of above in stock.

PHILADELPHIA CAMERA EXCHANGE

Camera Specialists 1420 Chestnut Street, Philadelphia, Pa.

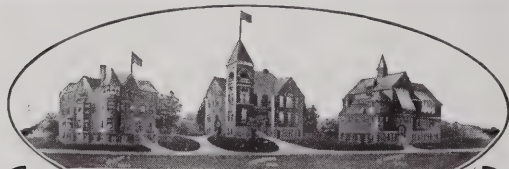
ALWAYS THE BEST,  
HAMMER PLATES  
are beating their own record. Coated on clear, transparent glass, they preserve and pass on every faintest detail and color-value.



Hammer's Booklet, 10th edition,  
sent on request.

HAMMER DRY PLATE CO.  
Ohio Ave. and Miami St.  
St. Louis, Mo.

New York Depot, 159 W. 22d Street, New York City



## LEARN PHOTOGRAPHY

BETTER POSITIONS " BETTER PAY

Many opportunities are now open to ambitious men and women. For 29 years we have successfully taught

## PHOTOGRAPHY Photo-Engraving and Three-Color Work.

Our graduates earn \$35 to \$100 a week. We assist them to secure these positions. Now is the time to fit yourself for an advanced position at better pay. Terms easy; living inexpensive. Write for catalog TODAY.

Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

## Signs of Non-Permanency in Modern Bromide Prints

That the modern gelatino-bromide print is rapidly showing strong signs of fugitiveness cannot be doubted, and it may ere long be the means of degrading photography as one of the worst methods of securing pictures that possess the semblance of a claim to permanency. In fact, gelatino-bromide prints that are on the desk at the time of writing this article are becoming rapidly changed and deteriorated, all of them, having turned to a bilious yellow in the whites, while the parts of the print that were formed by the reduction of the haloid silver salts are in a high state of graphite bronze, that show up much more than an old glass positive, not varnished, made in 1858.

There are Daguerreotypes existing today that present a more brilliant and unfaded appearance than these prints, any of them, although the words imprinted upon them at the time of production are "Permanent contact print on gelatino-bromide paper."

One print was made in 1887 and published in 1888. It is of the "Thistle," the yacht that competed for "America's" cup at that period.

Not only is this print in the disappearing stage, but all the others are in the same condition, those published in 1889, 1890, 1891 and 1892.

These prints may or may not have been developed with ferrous oxalate. This will make no difference, because there is plenty of convincing proof that gelatino-bromide prints developed with the more modern developers, such as metol, hydroquinone and a combination of these, and other developers, too, are fast reaching the vanishing stage.

There are thousands of albumen prints today that have withstood the ravages of time, and which were made years before the gelatino process was known, and they are still in as good condition today as they were when they were first made, especially



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those that received a coating of a wax cerate, a kind of varnish as the covering.

Not only are the bromides showing rapid fading, the chloride prints are showing the same defect and will continue to do so, because the element of change is in the print itself.

These remarks may appear to be very condemnatory, but they are not. Let this important question be well and carefully considered. The want of permanency in these modern prints will eventually create complete mistrust in the photographic method of producing them.

Take any of these rapidly fading prints. Place them at an angle and observe the graphite-colored bronzing of all deposited parts. But little reasoning is needed to see the true cause of this serious defect. The true cause is that by development the metal silver that was contained in the haloid salt has become manifest in an almost perfect condition, with the result that the sulphur

contained in the atmosphere in the form of sulphur dioxide, sulphuretted hydrogen and sulpho-cyanogen have attacked this finely deposited metal and caused the tarnishing of the image by forming a sulphide of silver, and further as all traces of metal have not become eliminated from the gelatine coating, this infinitesimal part has also become sulphurized and brought about the sickly yellowing of the whites.

More than this, any bromide print that has been used for illustrating purposes in a book becomes very much yellowed and bronzed by virtue of the traces of hyposulphite of soda left in the paper, upon which the printed matter is made.

Now all these defects may be prevented.

The illustrations in books are generally protected by a piece of tissue paper, but this precaution is only a partial remedy. It is mainly instrumental in preventing the greasy part of the printing ink coming into contact with the print, which, in due course, shows quite a decided preservation of the original deposit by preventing the sulphurizing elements coming in contact with it.

One very important point about these developed prints which must not be overlooked and that is, they should always, after a slight washing from the fixing bath, be placed into another hyposulphite of soda fixing bath, because the hyposulphite of silver that is formed in the gelatine coating would then become completely eliminated. Double fixing should be resorted to for this reason alone.

To prove the assertion previously made that the tarnishing or sulphurizing of the print is due to the metallic deposit. A small Daguerreotype silvered plate was taken and cut into halves. One piece was well polished with rouge and alcohol, the edges were well wiped and one-half of it was coated with a very thin varnish and dried, the other half being left in a bare condition.

Upon leaving this silvered surface exposed to the air for a week the unvar-

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nished part became quite tarnished. This part was covered with a fold of paper, dividing it, but exposing the remaining portion as well as the varnished part to very light fumes of ammonium sulphide, which caused rapid tarnishing of that portion—the varnished part being absolutely unaffected, while the covered portion of bare surface remained.

This very simple and inexpensive experiment *proves* that, when a surface of metallic silver is exposed to the action of sulphur, either from the atmosphere or by artificial means, that the metal must of necessity become attacked and degraded.

Now this is exactly what takes place with the bromide or chloride of silver developed print. The reduced metal becomes attacked in due time by the various impurities contained in the air and other surrounding bodies (an escape of coal gas especially) and the surface becomes sulphurized, causing the browning, yellowing and graphite bronzing, therefore the remedy

is to coat, or dip, each print into a varnish that will cover the raw deposited silver surface, and protect it from these external influences. That is the only way to create true protection which in no way will injure the print, but will improve the transparency of the shadows and preserve the highlights.

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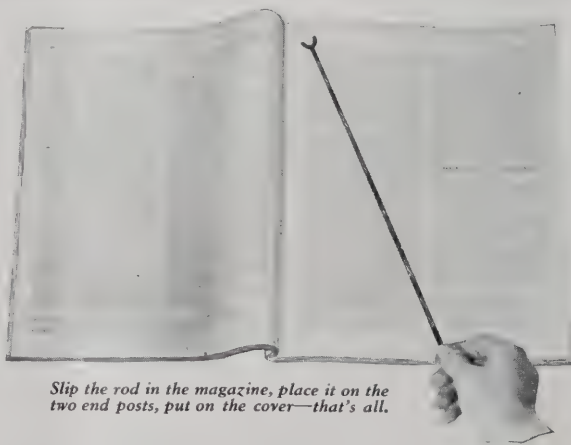
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If a function of a newspaper is to be read and appreciated by its subscribers, then the BULLETIN OF PHOTOGRAPHY, judging by the letters that are sent to this department, fills its task admirably. Requests for information and comments constantly reach "The Old Hand," some from very far afield. A gentleman wrote in the other day and asked me to tell him where he could obtain a Chapman Jones plate tester. If I remember aright, this was on the market twenty years ago. It consisted of a plaque of numbers of varying densities. The object of it was to afford an idea of the properties of the plate. This was done by exposing it in contact with the latter; the developed result gave the information.

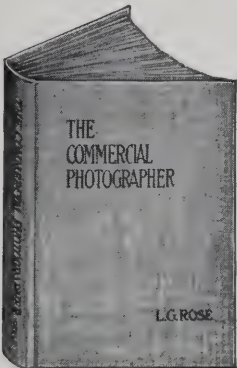
\*

The man who starts emulsion-making nowadays is up against a hard proposition. The books do not give him much reliable information; the processes are naturally quite jealously guarded trade secrets. The knowledge has taken years of experience to accumulate and is not applied by "one man" methods. I came across a case recently where a man set up in business as a manufacturer of sensitized celluloid. His first course was to endeavor to attract help from an old established manufacturer, but he met with poor success. Human nature does not deal in charity where business is concerned.

On the other hand, discouragement is not to be applied to projected new photographic manufactures. History teaches that lesson. Take the commercial history of "dry" photography, all compressed within little more than forty years. In the early eighties new manufacturers were experiencing much about the same difficulties as they are now. They were groping. But they stuck to their task, made their plates and papers, found a market, and are now prosperous; yet, at the time, I well remember that their chances of success looked hopeless.

\*

"An Amurath an Amurath" succeeds. Those who are to come after us will be working on much about the same lines as we are, but youth will be served. Even within the past few years new types of cameras have made their appearance and are strikingly successful. At first glance this would not seem likely, but there are the instruments to disprove the pessimists who frown down anything new. The world moves, old types are discarded, new ones take their places. The Petzval portrait lens working at  $f3$  and giving a round field, once considered the acme of excellence for studio work, is succeeded by a diffused focus objective. Note the alteration in public taste. Where sharpness was once a desideratum it is now subordinated to the whims of people. Diffused focus would at one time have been looked upon with horror. Now even the public appreciates it.



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**AS WE HEARD IT**

Spall McMann, Jr., is planning on opening a studio in Cromwell, Ind.

Stonebraker Studios, Inc., has just been incorporated to do business in Brooklyn, N. Y.

Victor S. Stephenson, of Asheville, N. C., is equipping a branch studio at Chimney Rock, N. C.

Fire damaged the studio of M. T. Nolan at Cambridge, Mass., on February 4th. Loss not stated.

Fred Ryan, formerly of Bridgeport, Ills., is equipping a new photographic studio at Charleston, Ills.

Ira Frank Lindsay, of Manchester, N. H., was elected secretary of the Photographers Association of New England at the board meeting held in Boston on January 31.

William J. Foster, a retired photographer, died at his home in Allentown, Pa., on January 25, aged 55 years. He formerly owned a studio at Carbondale, Pa., and later was in the Washington studio of Underwood & Underwood.

Fire destroyed the photographic studio of Homer C. Forbes at Littleton, N. H., on January 28th. Mr. Forbes, before the fire attacked his building, was making snap-shots of the surrounding buildings, when he had to quit to endeavor to save his own property.

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VOL. XXXIV, No. 863      Wednesday, February 20, 1924

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columns constantly testify. The pictorial "group" is relatively small compared with the industrial group, it would seem.

✱

The camera in the hands of the late G. L. Goodman, former staff photographer of the *Los Angeles Times*, produced results which brought him a great reputation and pecuniary success, so that he was enabled to retire some years ago and live on a ranch. He combined expert knowledge of agriculture with photography, and was noted for his microscopic work. We read an excellent tribute to his memory which gratifies us, for it is good that the excellent work of photographers, who pass away, should be noted for encouragement of those who follow. After all, as we have before remarked, there are worse ways in passing one's earthly pilgrimage than in photography.

✱

The dreamer dreams dreams in the newspapers, especially about photography, which alternately abolishes the lens and the camera, with cheerful disregard of the practical side of matters. Of course these things are not to be taken seriously. They read well, which is all those who get out the newspapers trouble about. We have before us quite a sheaf of cuttings headed "No lens is employed." Reference has already been

## Editorial Notes

The commercial photographer is seldom without work, for though "Art is long and time is short," the industry of the world goes on, and scarcely a branch of work fails to need the services of the camera at sometime or another. The use of one's eyes reveals the fact that the photograph is omnipresent, and the obvious deduction is that the supply of these photographs keeps many people busy. The estimate of 16,000 professional photographers which we noted recently, probably includes several thousand "commercial" photographers, who are all more or less busy in catering to the requirements of their clients. These men sometimes do considerable business as our

made to the matter, and no further comment is called for except this, that the newspapers which publish this item also give prominence to many lenticular photographs, thus obviously giving the necessary contradiction to the absurdity.

✱

The preference of the camera crank instead of the trigger of the gun in making animal pictures for the movies, is insisted upon in an article in *Nature Magazine*, which dwells upon the value of tame animals for the purpose. It quotes the case of a well-known hunter who writes, directs, and stars himself in a series of one reel pictures dealing with wild animal life. At one time there was great slaughter of wild animals for screen purposes but it appears to have stopped. There was, and is now, no necessity for it, decidedly we are on the side of the advice—turn the crank instead of pull the trigger.

✱

The tri lens camera is to the fore for aerial photography. At an altitude of 16,000 feet a strip of earth ten miles wide is photographed with the camera. There are three pictures taken simultaneously, and a slight overlap, which is cut away. From further details we gather that the distortion produced in the perspective of the negative is overcome by a transforming printer. The Geological Survey is planning to use both devices in its work, which was started more than a century ago. Much saving of money and time are said to be effected by the use of these instruments. The United States Government well sustains its reputation for employing the best and most scientific photographic equipment.

✱

The photograph is being transmitted hundreds of miles in the regular course of business in France, where it is to be now sent along the main lines of the republic. You may call for and receive a photograph, twenty inches square in measurement, on payment of about a dollar in our currency. C. F. Jenkins says we are not only to have

even more rapid transmission of photographs, but we are also likely to be able to see round the world. The clippings that reach our desk are bewildering in their wonderment. They read as if we were, or are, on the eve of some remarkable practical development. At present we are living on possibilities to a large extent, although radio and photograph transmission are demonstrated facts. We await further practical developments. There is much talk and writing; where, however, are the results?

✱

The persistence of the photo canvasser who sells expensive frames to the luckless individual who gives orders for enlargements to the glib tongued "knight of industry (?)" comes in for excoriation at the hands of an Ontario contemporary. The article is headed "Something New in the Picture Game." But it is not new; it is very, very old. In fact, it dates back to the days of our youth, and even now is rife in various parts of this country and, to our knowledge, Great Britain. The trick is turned by the lure of a prize, which the victim is assured she may win. She doesn't, of course, but she has signed for the frame and must pay for it. One marvels at the gullibility of human nature. It never seems to falter in its picturesque adaptability to the needs of the dishonest.

✱

The American photographers, representing newspapers in the United States, are to be allowed to work at the Olympian games, after a series of protests against the announcement of the committee that it would supply all the photographs required by the Press. Representatives of French and American publications will take turns, at least two and probably three of the Americans being included in the crew working under the auspices of the committee. There should be, of course, no restrictions in a matter of this kind, as the people of the world have a natural right to be shown what

occurs at these interesting athletic contests. The prowess of the contestants means much in the progress of the race. The physical well being of mankind should be, and probably always will be, one of its first considerations.

\*

## Status of Orthochromatic Photography

We often hear objections made by the painter that we photographers misuse the term "tone" in speaking about our photographic prints, on the ground that its application is ambiguous, and the objection is indeed valid, but the word tone has become so misapplied that it would lead to confusion if we should relegate it to merely what it means to the artist.

So let us here consider it in accordance with its present photographic sense "of the correct rendering on black and white of any natural object." Strictly speaking there is no absolute black and white in Nature. Everything has color, and the different colors impress our eyes very differently, but to the normal vision about to the same degree they effect the sensitive film. The result of the difference between the luminosity and the chemical effect of the different rays of the spectrum is well known to the practical photographer.

The difference was much wider before the discovery of what is known as orthochromatism. This important discovery enables us to better approximate the tonal values of colored objects. Especially is it of value in better interpreting the yellow end of the spectrum and to some extent the red.

A further improvement was also affected by the use of the screen which retards the overenergetic action of the blues, violets and purples.

We have heard experienced workers assert, with apparent candor, that a very rapid plate gives as good rendition of certain tardy working colors, almost if not quite equal to what is had with the orthochromatic plate.

Now we think that such an assertion is

more akin to perversity than to prevarication. What they really mean to say is that by special treatment of the ordinary plate they secure better tonal values than by submitting the plate to the usual methods of manipulation, or that they have by careless manipulation misused the orthochromatic plate. Most of the failures to get the full virtue of the color sensitive film is traceable to some other cause than to the plate itself. Orthochromatic plates demand a peculiar treatment and must be humored to behave properly, even more so than the ordinary plate, which does admit of some degree of irregularity of performance. An orthochromatic plate demands an orthochromatic treatment, especially in the development.

The high grade of excellence of the ordinary plate and the marvelous uses to which it may be applied, together with the facility of its response to certain schemes of illumination, has done much to keep it in its present deserved favor. But this should not blind us to the value of the orthochromatic plate. We find no other cause for this exhibition of prejudice against its use than its inconvenience in practice occasioned by the necessity sometimes of the use of the color screen. It must be admitted that considerable experience, coupled with exercise of judgment, is demanded in the employment of the color screen to get the best effects.

To be sure, there are orthochromatic plates which are adapted to use without the necessity of interposition of the yellow screen, but the error is made in supposing that such are adaptable to all conditions. Certain enterprising manufacturers have prepared plates which they claim are adaptable to use without the use of a screen; that is, the plate has the screen with it, but the claim is too wide, because results are regulated by the special character of the screen, and there can be no universally applicable screen for all conditions.

We must acknowledge that the ideal color sensitive plate is something yet to be longed for. The day, we believe, is not far distant



when we shall possess such a film. There are plates on the market approximating this ideal condition, but the special virtues are had at the expense of other much valued properties.

If we should be asked: Is it advisable to use the orthochromatic plate for portraits? we would say on general principles: "No," simply because the virtues of the highly sensitive ordinary plate are of paramount importance, despite its shortcoming in color rendition. In the human countenance the reds predominate over the yellows, and the highly sensitive gelatine film, by proper treatment, may be made to yield these red tints sufficiently true to the original to get proper relation; that is, by proper exposure and judicious development. For ordinary work, however, and for landscape photography the orthochromatic plate, when used with judgment, with or without the employment of the screen, is generally to be preferred. But even in landscapes there are times when the ordinary plate is preferable. A landscape, where the haze is the pictorial

feature, would not come out truly if an orthochromatic plate were used in conjunction with the yellow screen. The beautiful atmospheric effect would all be lost. The following suggestions may help one in determining when to use the screen and what its character should be. The amount of action by the violet rays in ordinary photography is far greater than is generally supposed.

The first essential in a color screen is that it shall cut out the violet and ultra-violet rays. The failure to do this is the reason why results fall so far below expectation.

There has been much discussion about the value of the screen in connection with ordinary plates. Some assert that it has no value whatever and serves only to prolong exposure, and what good results at times are had are due solely to this enforced exposure.

Our own experience has been that with suitable compound color screens much truer color values may be had on ordinary plates than are had by use of improper screens in conjunction with orthochromatic plates.

## The One-Man Business

C. H. CLAUDY

From the time we copied laboriously the texts of the old copy books, we have known that it is unwise to put all the eggs in one basket.

The man who settles in business in a city where the prosperity of the entire community depends on one factory or on one line of trade, is putting all his eggs in one basket. In time of labor trouble or trade difficulty which depresses that industry, he also is in trouble.

The farmer who year after year cultivates but a single crop, puts all his eggs in one basket. The cry from the wheat farmer of the northwest and the cotton cropper of the southwest, when either of these crops fail, shows the fallacy of single crops!

The investor who ties up all his surplus capital in any one security puts all his eggs

in a single basket. When the industry on which that security is founded is disturbed, his income from his securities is disturbed in proportion.

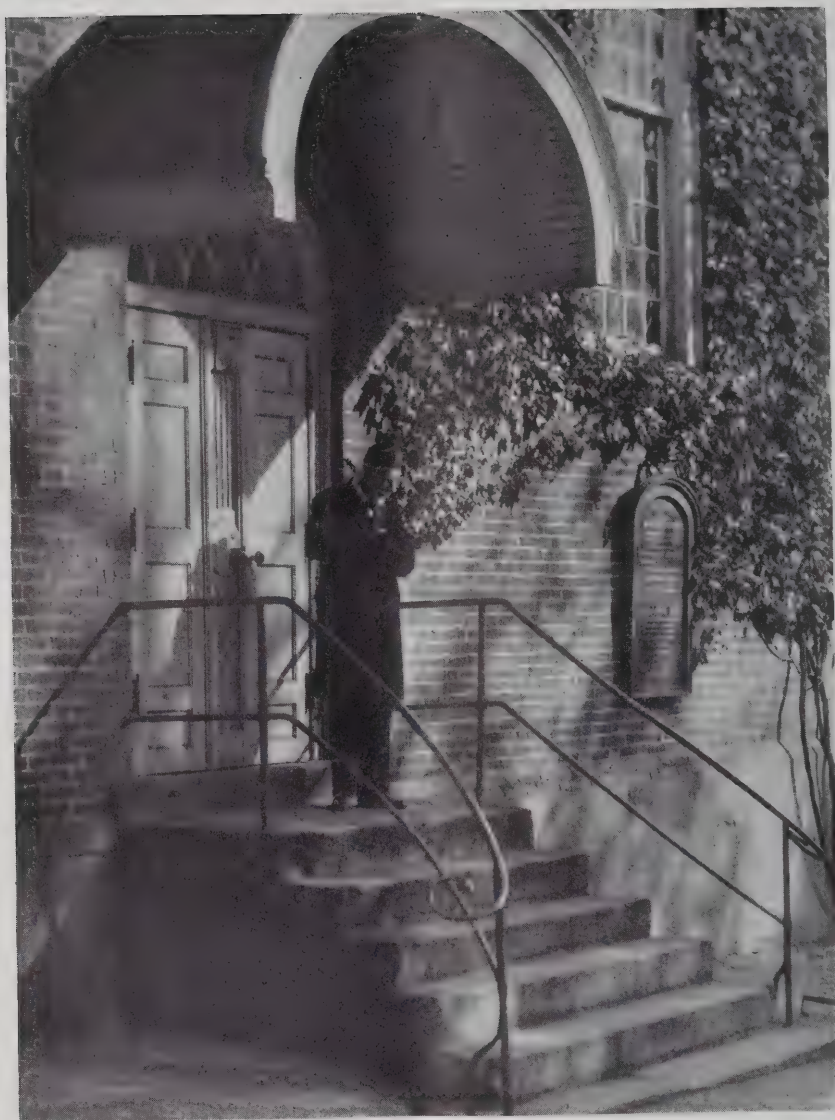
The photographer who runs what is ordinarily called a "one-man business" makes the same mistake of him who settles in a one industry town; of the farmer who does not practice diversified farming; and of the investor who puts all his money in one kind of stock.

The photographer who runs a one-man business which will stop running the moment he is laid up with a protracted illness or in event of his death, has a property hardly worth its stock and fixtures. The good will goes to the cemetery along with that vital force which made his business worth while.

It is not wise, safe or necessary for any



A. O. Clement  
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Wooten-Moulton Studios  
New Bern, N. C.

From the Exhibit of the Eastern Carolina  
Photographers' Association



one man to have a monopoly of the knowledge of the vital portions of any business. The photographer wise enough to delegate to his employees the various departments of his business, holding them responsible for that part of the work, has distributed his eggs in various baskets. His own presence is no longer a vital thing to the well being of the business.

There are three general departments of a photographic business: selling, making and accounting. No matter how small a business, it can be divided into these three. Let the proprietor make it his study to assign to each department that person in his establishment best adapted to that work. Let him be as rigid in his inspection of his own ability as he is that of his employees. If he is a good operator, a good bookkeeper or a good salesman, let him devote his actual presence and ability to that department and place others in charge of the rest, keeping to himself a more general supervision.

In every big theatrical company, each important part is understudied by another actor. Actors knowing the vital parts may be taken sick or may die, but the show must go on. For this reason each part vital to the production has at least one other person in the cast who has studied it and is ready at a moment's notice to go on and do the part without disappointing the public.

It is a good plan for any photographer to follow. Have some one in charge of each of the departments of your business, but have another person also familiar with that work so they can carry it on in case of the illness or resignation of the person in charge.

It is said by theatrical managers that there is no cure for a grouch or a fit of nerves or an attack of "temperament" among actors so effective as the presence of a good understudy ready to step on the stage and take the part. It is quite possible that "temperamental" employees might be equally calmed, if they know there is some one else in the establishment who can step

into their shoes at a moment's notice without rattling around.

This is good insurance. No man would think of doing business today without insurance against fire, or against death. To have an understudy for every place, including his own, is but insurance that the establishment will go on making pictures and making good ones no matter who drops out of line.

The executive of one of America's foremost industries came before his board of directors to make a big increase in salary for one of his men. After he had told of the man's services and ability one of the directors remarked, "I guess this man is indispensable, isn't he?"

"If I felt that he was," replied the executive, "I would discharge him today. This institution is too big to be dependent on any one man."

What was true of that big institution is equally true of your smaller one. It should not be allowed to become a one-man business even if you are that one man. It should be built on broader and safer lines.

One of the obstacles in thus arranging a business is in the disposition on the part of some employees to teach an understudy. He may like to hold his monopoly by keeping others from learning anything about that portion of the work. Such an employee has displayed his unfitness to coöperate for the general good. He should be replaced as quickly as possible, no matter how vital he may seem to the business. He is in the position of which the big executive spoke. Your business should not be allowed to depend on any one man.

There is a by-product in teaching others the work you do day by day. To teach anything to another, you must know it thoroughly. Few of us know as much as we can about our work. There is no better way in which a man can learn so well as by beginning to teach. In this very teaching of others, we learn. A book agent tried to sell a farmer a book to teach him better farming methods. The farmer refused to

buy. "I am not farming as well as I know how, now," he said.

Few of us practice photography as well as we know how. Most of us occasionally allow ourselves the luxury of a slip into slipshod and careless methods. Let any one of us teach some one else our work, and our pride in it will come to our rescue and make us not only teach but practice better photography.

A one-man business puts all one's eggs in a single basket. A wise man's business is divided among many baskets.

\*

### Enlisting Photographers as Advertising Artists

*Speed, Artistry and the Pursuit of Sales as  
Gained by Using the Real Thing  
for a Model*

GEORGE M. WINEMILLER

The advance of photography in the illustrative features of advertising has been so steady and so general in the last few years as to necessitate particular development in the matter of service. No longer an innovation or a novelty, the studio which produces photographic illustrations for advertising has established itself as an institution of singular interest in achievement and latitude of service.

Not many years ago, the photographic studio was considered by advertising agencies and all buyers of advertising art as a matter of last resort in emergencies, or was tolerated as a convenience for reproducing the uninteresting and prosaic in exactly that manner. The photographer, it was conceded, might be relied upon to reproduce creditably a tube of toothpaste, a store front or a stereotyped fashion figure, but the creation of anything illustrative or interpretative was considered beyond his field of operation.

Under the new era which has dawned so brilliantly for photography in its relation to advertising, the necessity for a specific service has been made manifest, a service that

functions consistently according to the requirements of the advertiser when he employs photography as a medium for illustrating his text.

In planning, organizing and developing a service of this nature, one of the essentials to efficiency is a thorough practical knowledge of the principles of advertising. The ability to render advertising service rests upon an intelligent understanding of its wants and aims.

As in a general advertising agency, a visualizing department is indispensable where campaigns are planned and ideas created for all sorts of advertising features, such as magazine advertisements, booklets, car cards and cut-outs for window displays.

A practical knowledge of the conditions that govern printing is also necessary in order to produce good copy for plate-making.

The selection and assembling of suitable properties such as furniture, costumes and other appointments is a most important feature in the production of a picture. Some of the most painstaking effort is expended upon research work in this connection. A setting must be accurate, consistent and complete in detail, and the average advertiser being too busy to concentrate upon information for himself naturally seeks a service where it is a component of equipment.

Not infrequently the setting of a scene calls for a location outside of the studio, and the obtaining of access to a suitable place with privilege and publicity permits is a problem of considerable dimensions. Machine shops, model farms, "old home" places, safety deposit vaults, riding academies, railroad stations, hospitals, department stores and court scenes are typical examples of the various demands made upon the ingenuities of the service staff.

In one year I have had three village fire departments out at different times, which involved securing signed releases from every member of the volunteer companies.

In illustrations of an interpretative nature, where characterization and dramatic action

are necessary, the selection of the models is influenced by type and their ability to act.

Professional models are very frequently connected with theatrical work, both on the screen and stage, an experience which greatly facilitates results when they are employed in the service studio. The director tells the story of the advertisement, explains the action and the purpose of the picture, and everyone connected with the production is thoroughly familiarized with the details in relation to his particular work before the actual "taking" is attempted.

When the purposes of advertising can be served best by the use of the still life photograph, the preparation work resolves itself into a study of the atmosphere to be established and the accessories to achieve that effect.

Take a string of pearls as an instance. An inexpensive strand of manufactured origin, costing, perhaps, three dollars, can be so effectively displayed upon a background suggestive of luxury and refinement that the product is enriched by association, while a string of real gems could be hopelessly cheapened in effect through being shown without their counterpart of representative wealth in background and accessories.—*Advertising & Selling.*

✱

## How to Get Full

In these prohibition days, that headline would lead some readers to think that it was introductory to advice regarding the best forms in which to get synthetic gin and methyl spirits. Nothing like that. The pages of the BULLETIN OF PHOTOGRAPHY are not subsidized by the bootleggers, and it ought to be plain enough to anyone that alcohol of any kind and studio work will not combine with artistic effects. The pictures a man sees when under the influence of the kind of booze that is bottled in barns and aged in the woods are not the kind of pictures he wants to turn out from his workshop.

That wise old owl, Sir Francis Bacon,

said, "Reading maketh a full man," and by all reports, he knew what he was talking about. In his day, along about 1620, reading wasn't the common indoor occupation it is today. You had some difficulty in those days in finding anything to read, and when you found it, it took an educated man to read it. Even to know your A, B, C's in the typography of that day was some accomplishment. It had its advantages, the fact that reading was scarce, because anything that found its way into print then must be something worth while. It required time and labor to put matter into print then. A man who could have produced a piece of printing like a single average copy of the BULLETIN OF PHOTOGRAPHY, would have been knighted.

In those days of little to read, a man appreciated getting hold of a book, but now you can fill up on typographical jazz for twenty-five cents. The country is full of magazines of "Sloppy Stories," and "Faster Fiction," to say nothing of the modern versions of Beadle's Dime Novels at \$2 a throw. The result is that the photographer who gets full of reading today is more likely to have a pseudo-literary jag than a mind filled with scientific and artistic ideas.

I rise to suggest that the studio employee who is ambitious to become a studio proprietor, or who wants to be a high priced employee while he remains in the employee class, will do well to devote the greater part of his reading time to literature connected with his occupation, perfecting himself in the knowledge of what is what and why in photography, from street display case to dark-room. He ought to be studying both the commercial and the artistic phases of the business, the scientific and the dollars and cents sides of it.

Pass by the jazz filled, bathing beauty pictured magazines, and stick to the literature of photography and art, if you want quick advancement and big ultimate success.

✱

"Is your wife a good cook?"

"You bet! She's the best little can-opener in America!"



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The first Big Boom of the membership drive for 1924 will soon be heard by over 16,000 photographers in the United States and Canada, when the very attractive circular, now on the press, is released through the mails. We do not care to rob it of its "thunder" by a description in detail, but just wait till you see it and then decide whether it is not about as nifty a piece of Association advertising as you have seen. The appeal is there; all we ask is that non-members take action at once, not the day after, but *the Day you get it*, and secure a year's benefit from affiliation with the National Association of your profession.

For the present members, this will be the psychological time to get that ONE NEW MEMBER. They will have the whole information in a nutshell, have the benefits fresh in mind and all it will need is a suggestive word on the street, a 'phone call or a note, to have them attend to their application immediately. "Strike while the iron is hot" is an old expression, but it is very applicable in this case to those good old Association boosters who will try to get their one new member, double the membership, increase it 100%. BE A 100%-ER.

✱

## Winona School

The Trustees for the Winona School, conducted under the auspices of the P. A. of A., at Winona Lake, Ind., have held their meeting in Washington and, in conjunction with Mr. Will H. Towles, set the dates for the 1924 sessions, July 7th to August 2nd. These will work in very nicely between the Fourth of July and the opening of the

National Convention, August 4th. As Winona Lake is but a short three-hour trip from Milwaukee, many students will have an opportunity to run up to the Convention for a few days after the school at very little increased expense.

The reappointment of Mr. Towles as Director will be welcomed by the many who are acquainted with his unusual ability to handle the position. Once again we feel safe in forecasting another highly successful session for the School.

As before, the tuition for the four weeks' course will be \$50.00, of which the usual \$10.00 registration fee is payable in advance. Members of the Association are advised to get their registration in AT ONCE, as all indications point to an early filling of the 125 permissible reservations. Checks should be made payable to the Photographers' Association of America and sent to the General Secretary, 722 Bond Building, Washington, D. C.

✱

## Twin Convention

*Photographers' Association of the M. A. S.  
Southeastern Photographers' Association  
ASHEVILLE, N. C., May 19th to 22d, 1924.*

SPECIAL RAILROAD RATES TO THE "TWIN" CONVENTION, ASHEVILLE, N. C., THE "LAND OF THE SKY."

A special summer rate of 20% reduction will be effective May 15th from all points south of the Potomac and Ohio Rivers, including Washington, Cincinnati and St.

(Continued on page 239)

## Cirkut Outfit No. 8

is *the* equipment for panoramic pictures—but in addition it has all features required for com-



*Cirkut Outfit No. 8*

mercial photography. This outfit is fitted with the well known Revolving Back Cycle Graphic for  $6\frac{1}{2} \times 8\frac{1}{2}$  films or plates, but panoramic pictures  $6\frac{1}{2}$  or 8 inches wide and any length up to 12 feet may be made by substituting the panoramic attachment for the revolving back.

*Send for "Profitable Pictures with a Cirkut"*

Eastman Kodak Company

*Folmer & Schwing Department*

*Rochester, N. Y.*

# Get On The Ground Floor



*Rent business space—not a skylight—and double your money—everybody is doing it—read actual experience of one photographer:*



*"I have not made a sitting by daylight for the last seven years . . . am getting better work than I ever did with daylight.*

*"I have increased my business by two since I have been on the ground floor. I mean my profit is doubled."*

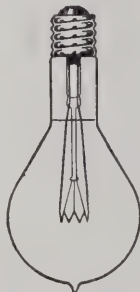
*J. E. BATES, Chariton, Ia.*

*Abel's Weekly, November 17, 1923*

## Halldorson Electric Studio Lamp

*The marvelous lamp that frees you from the skylight—puts you on equal footing with other business men—puts money and success within your easy reach.*

**Uses Photo Blue Globes**



**JUST LIKE DAYLIGHT**

*Learn all about it from*

**THE HALLDORSON COMPANY**

**1776 Wilson Avenue**

**- Chicago**



Louis and as far south as Miami, Tampa and New Orleans.

As this will be a considerable saving in transportation, the Convention dates have been changed definitely to May 19th to 22nd.

Things are going fine for a great Convention and detail information will be published from time to time. Make your plans NOW to visit "America's Beauty Spot," the "Land of the Sky," surrounded by peaks a mile high.

(Signed) L. L. HIGGASON, *President,*  
*P. A. of the Middle Atlantic States.*

J. H. BRAKEBILL, *President,*  
*Southeastern P. A.*

✱

## "Negatives? No—Prints!"

JEANNE SNAZEL

"I credit myself with making the best negatives of any photographer in my town, if I do say so," boasted the old man, proudly.

"Is that right?" answered his companion in a disinterested tone.

I had not particularly observed the two occupants of the seat just ahead of me, but that little word "negatives" had such a home-like ring that I instantly pricked up my ears and prepared to "eavesdrop," even though I knew it would be the height of rudeness to do so.

"The best what—negatives, did you say?" and the younger man's voice had a pleasant, invigorating sound; you know, one of those voices that always makes one feel, no matter how much I know, here's a fellow who knows more.

"How many competitors have you in your town?" he asked the Old Boy.

"Only three that really count. We have five studios, but two of them I never look upon as competitors; never even think of them except to have a good laugh at their expense occasionally." And here the fine old gray head bobbed up and down as he suited action to his words, and let out an amused



## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

ENLARGING IN ALL ITS BRANCHES  
DISTINCTIVE PORTRAITURE WORK  
WATER COLORS  
OIL PAINTINGS  
OIL EFFECTS  
ART PRINTS  
ASTRO TONES  
GUM PRINTS  
PORCELAIN MINIATURES  
IVORIES

*Write for price list No. 8.*

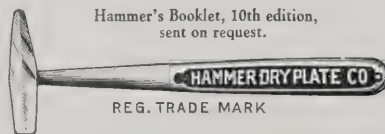
*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

**BLUM'S PHOTO ART SHOP, Inc.**

1021 North Wells Street

CHICAGO

ALWAYS THE BEST,  
HAMMER PLATES  
are beating their own record. Coated on clear, transparent glass, they preserve and pass on every faintest detail and color-value.



Hammer's Booklet, 10th edition,  
sent on request.

**HAMMER DRY PLATE CO.**

Ohio Ave. and Miami St.

St. Louis, Mo.

New York Depot, 159 W. 22d Street, New York City

chuckle, which, I presume, was meant for a laugh.

Now I had a three-hour journey ahead of me on this train, and all alone, too. Needless to say, I settled myself comfortably in the window end of the seat and prepared to take it all in. I had been dreading my journey, for I anticipated only my own dull self for company. Never once dreamed of having that of two brothers in trade openly airing their views and affording me one of the most interesting and amusing trips I had experienced for a long time.

Photographers they were, both of them, and apparently they were on their return trip from one of the recent conventions, and referred to it several times.

Unfortunately, being a woman, made it impossible for me to "butt in" on their conversation or to make myself known. Thus, I was an unsuspected listener to all they had to say, and I will try to give it in detail as nearly as possible:

"There are a whole lot of fellows today calling themselves professional photographers who can't make a good negative to save their lives. Take that man Calvan, for instance, who owns the studio just across the street from mine; he wants to sell, so they tell me. Going South for his health. Well, I know a man who wants to buy a studio, but when he saw Calvan's negatives that settled him. Said they looked fit for the junk heap only, and he didn't see how Calvan ever had a customer, if he couldn't make negatives any better than those he saw."

"Ahem!" then again came that clear, calm voice of the younger traveling companion: "I was just wondering to myself how many customers ever see a photographic negative or would know a good one from a bad one if they did. After all, isn't it mostly the pictures that interest them, when that's what they buy and pay for? I own it's a big feather in one's cap to be able to turn out an A-1 negative, but I'll say it's the finished prints that count."

"But, man alive, how are you going to make good prints if you don't make good negatives?" queried the senior photog.

"Not the easiest thing in the world, of course, but it can be done."

"Well, I'd like you to tell me how."

"Why, haven't the manufacturers made all such miracles possible by supplying us with different kinds of paper? I recall quite distinctly when I was only a young gaffer, hanging around dad's studio, how he used to almost break his heart over the fact whenever he got what he called a 'hoodoo,' namely, a too flat, too thin or too dense negative. Although he always managed to doctor it up until he got some kind of a print fit to deliver, still I cannot help often comparing those days with today. Why, it's a cinch now to make good prints from almost any sort of a negative, if one has to do it. We have such perfect papers and formulas for everything we require; almost any desired result may be obtained from any quality negative by carefully studying these. In short, it would seem that no miracle is too difficult to perform—thanks to our manufacturers.

"You just ought to see some of the negatives made at my studio. I'll bet they'd make your hair stand on end. And yet I'm dead sure you could find no fault with the prints as we turn them out.

"I have a splendid retoucher, who overcomes the faults of the operator, and a perfect wizard of a printer."

"But do you attach no importance to the making of a perfect negative?" questioned the elder man in a surprised tone.

"Not at all. On the contrary, I say that an A-1 operator is a mighty good thing to have, and that every photographer should know how to correctly light and pose and manipulate the camera to produce a good negative. But experience has taught me that it would be far better if less importance were attached to negatives and more to prints.

"What does it matter what kind of a pattern the tailor used when he made your last

**PLATINOTYPE**—Sepia and Black**PALLADIOTYPE**—Warm Black, Cream and White Stock**SATISTA**—Black only. Excellent for water colors  
SEND FOR LISTS

WILLIS &amp; CLEMENTS, 1814 Chestnut St., Phila., Pa.

suit? It was the suit itself in which you were most interested. If the pattern was all torn and dilapidated and the points of his scissors broken off and his sewing machine one that came off Noah's Ark, what did you care, so long as the suit fit well, looked well and the price suited?"

"There's some sense to what you say, my boy, and I think I get your viewpoint alright, but to my mind no photographer is worthy the name unless he makes good negatives," stubbornly argued the negative fiend. "Why, I'd just about as soon call myself a preacher and not know a single word contained in the Bible, or a doctor and be unable to set a broken bone, as to dare claim the title of *Professional Photographer*, and turn out negatives like some of the fellows who are termed *leading* professional photographers."

"Well, now, I don't know about that. When Dad died suddenly and the business fell into my hands, I felt mighty thankful that I had had my six years' experience in other studios and was not narrowed down to Dad's one way of thinking and doing things. You see, I got my first knowledge about the business from my father, then I wanted to spread my wings, so to speak. I packed my collar and toothbrush and beat it down to little old New York to find out what the other photographers were doing and how they did it. Wanted to meet some of the 'Big Fellows' and learn how they got like that.

"I worked for one of those *leading* men in the profession for several years in the capacity of operator, during which time I learned many important things to my advantage. One was that Mr. — always insisted on every negative being made as perfect as it is possible for any operator to



THE SERIES B

## Gundlach Portrait Lens f4

A new lens of high speed with a flatter field, perfectly corrected for tonal values. Particularly suitable for single heads and child portraiture, where speed and quality combined are necessary for good results. Sold by all dealers subject to trial.

Send for folder



GUNDLACH-MANHATTAN OPTICAL COMPANY

858 Clinton Avenue S.,

Rochester, New York

## SPECIAL SALE! PORCELAIN-LINED TRAYS

Every tray first quality. Not a second in the lot. All Guaranteed.

	Catalogue Price	Sale Price Special
5 x 7 . . . . .	\$1.10 . . . . .	\$0.55
7 x 9 . . . . .	1.50 . . . . .	.65
8 x 10 . . . . .	1.75 . . . . .	.89
10 x 12 . . . . .	2.50 . . . . .	.98
11 x 14 . . . . .	3.80 . . . . .	1.89
14 x 17 . . . . .	5.30 . . . . .	2.95
17 x 21 . . . . .	7.00 . . . . .	3.88
20 x 24 . . . . .	12.00 . . . . .	6.75

**WILLOUGHBY**  
Cameras & Supplies  
110 West 32 St. . . . . N.Y.

Branch Store, 118 West 44th Street, New York



make. All one ever heard there was negatives, negatives and negatives. I never thought that any one could be so fussy on a subject as the boss was about negatives. It was worse than a hobby with him, and the strange part of it was, his interest in the work ended when the negative was made.

"Leading photographer or not, I think that studio ought to have blushed at the faulty apologies that were turned out for photographs and called 'high-class work' from a high-class studio.

"The printer was one of the most inefficient, haphazard workers I ever saw, and no exceptions. How I used to work and sweat to get a certain effect, and then my heart would fairly ache when I saw my successful efforts completely spoiled by either the retoucher or printer. Those two thought nothing of carelessly undoing that which I had gone to such great pains to do. Very often I had to shudder when I saw the inferior prints made from negatives that I had gone to no end of trouble to make superior.

"Now it was right there in that high-class studio, where I worked for one of the leading photographers, that I found out that it is not so much the making of good negatives, but, rather, the making of good prints, that counts with the patrons."

The old man slowly shook his head. "You're all wrong, young fellow. No true lover of real, fine art could talk like you do. You are thinking too much about the

money end, I am afraid. The very most essential thing in the whole photographic business is to make a perfect negative of every subject."

"A very fine accomplishment, to be sure, but not in the least essential to the building of a successful business," contradicted the young fellow.

Here the train stopped, as the brakeman called out the old man's station, and the two men shook hands and parted, the one leaving the train while the other went out into the smoking car. Neither one of them suspected the presence of the third photographer nor the train of conflicting thoughts their animated conversation had started in said third's brain.

I simply felt that before I reached my own station I must settle in my mind, beyond all doubt, which of these two men were in the right.

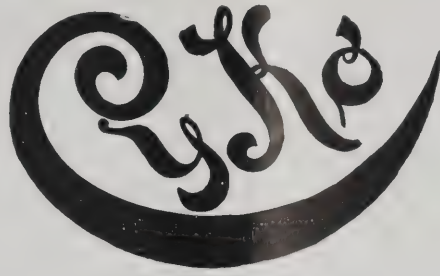
The sentiments of the grand old man's were right; of course they were, so far as they went.

To a photographer making negatives for negative's sake, and for the love of art ONLY, unmindful of the fact that money is a necessity in these days and that pictures must be made and sold from these negatives; to the photographer with a negative hobby, whose vital interest in the business ends when his negatives are perfectly made; to such a man, the old man's theory is correct.

But to the fiery, enthusiastic and practical photographer, the one whose make-up is

ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
New York . . . . .	Hotel Pennsylvania, New York City . . .	March 4, 5, 6 . . . .	Seaward A. Sand, 98 Main St., Lockport, N. Y.
Middle Atlantic . . {	Kenilworth Inn, {	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . {	Asheville, N. C. . . }		{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .			Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Maplewood, N. H. . .		Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .	Grand Rapids, Mich. .	August . . . . .	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .		J. A. Glander, Manitowoc, Wis.



## *Better Today than Yesterday, and as Good Tomorrow as Today*

Before getting into full swing again on the production of Professional Cyko, we did certain things.

First, we set a standard which would assure acceptance of the paper on a comparative showing under studio conditions with no Ansco demonstrator present.

Second, we eliminated the manufacturing conditions which might cause mechanical defects.

Third, we adopted methods which would assure duplication of quality, contrast and speed, so that the difference between one emulsion and another would be too slight to be noticed.

Fourth, we practically revolutionized our production methods so as to assure freedom from fog and deterioration.

We took these measures because our goal is a very large volume on Professional Cyko. We do not expect to get this volume at once, but we know that it will come because we know we can continue to deliver.

That we can do this is certain. The facilities are here, the intelligence is here, and the determination to meet the requirements of the trade with a reliable standard product as good tomorrow as today.

We solicit your paper business. If you have the slightest difficulty in obtaining Cyko from your stockhouse, write us and we will make it easy for you to get it.

---

**ANSCO PHOTOPRODUCTS, INC.**

**BINGHAMTON, N. Y.**

## Photography as a Scientific Implement

**T**HIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM **FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

PRICE, CLOTH, \$9.00

New Designs





Our  
**Kodak Finishers'**  
**DELIVERY ENVELOPES**

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through **OUR MILL PRINTED SERVICE** now, or if in a hurry we can ship immediately from **OUR STOCK SPECIAL SERVICE**.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our **SERVICE** this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

composed of just as much real love for business as love for fine art, and who delights in pleasing his customer rather than himself; to him, the younger man's sentiments ring true.

It's a lucky photographer who excels in both business and art, or whose staff is capable of turning out *perfect prints* from *perfect negatives*, but to him who makes either one a hobby, that hobby should, by all means, be *prints*. It's the prints, and not the negatives, that bring the dollars to fill the cupboard with food, or, excuse me, I mean the tank with gas.

I wonder why we always hear and read so much about negatives and so very little about the all-important prints, when, after all, it surely is the prints that really count.

"I wish to express my appreciation and thanks for the many letters I frequently receive from my brother and sister photographers.

"My time is too limited to permit me to reply to each letter individually, so I take advantage here to acknowledge these welcome letters, whose various postmarks show that no studio is too large or too small, and no city or town too secluded, to read and digest the **BULLETIN OF PHOTOGRAPHY**."

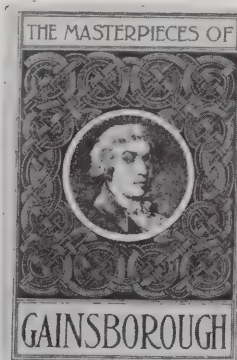
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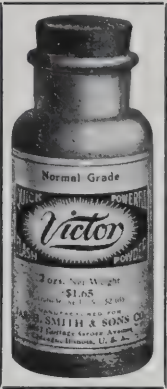
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### Lens Tax Repeal

Wise governments do not tax essential industries. Of the latter, photography is unmistakably one. The lens in professional hands is a tool of trade. Without it, of course, the photographer cannot work, and if you tax it you inflict an imposition which is neither just nor demanded by fiscal exigencies. As well tax the surgeon's stethoscope.

Secretary Mellon has a tax bill before Congress, which, while it meets with official and Presidential support, here and there evokes criticism and opposition. But, on the whole, the Secretary's plan of reduction seems to be receiving the approval of the commercial classes in the community. It appears to be the consensus of opinion that no diminution of revenue would follow from the reduction.

We are extremely glad to note that Haller Belt, of the Bausch & Lomb Optical Company, urged "removal of taxes on all lenses

used by government or professional photographers and upon binoculars or similar optical goods which, he said, were devoted to the uses of science or safety at sea."

We do not think the case could have been put more succinctly. Taxing science is not less indefensible than taxing industry or a tool of trade. While, of course, taxes must be raised and paid to keep the country going, there should be no obstacles to productivity. More than that, the universal principle that the workman's implements should be exempt should also be respected.

\*

### Income Tax Tips

No. 7

Losses arising from fires, storms, shipwreck, or "other casualty"—for example, a flood or frost—whether or not connected with the taxpayer's business, may be deducted from gross income in his 1923 income-tax return. If his home or automobile is destroyed by fire, the loss is deductible for the year in which it occurred.

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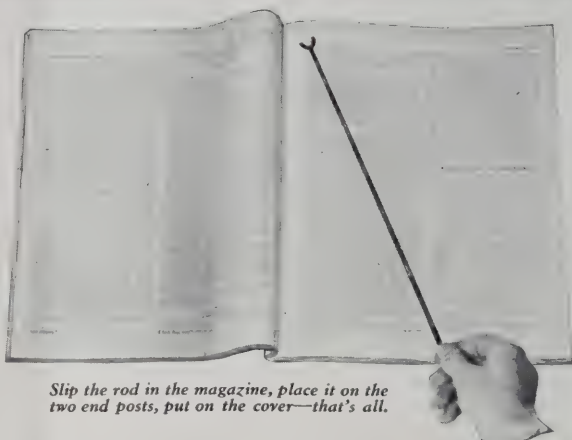
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in trade or business. A loss for embezzlement is also deductible.

All losses are deductible only to the extent by which they are not compensated for by insurance or otherwise.

### No. 8

Deductions for bad debts and contributions, which are allowable under the revenue act, form a considerable item in the income-tax returns of many taxpayers. Bad debts can be deducted only for the year in which they are ascertained to be worthless and charged off the books of the taxpayer. The return must show evidence of the manner in which the worthlessness of the debt was discovered and that ordinary and legal means for collections have been or would be unavailing.

Unpaid loans made to needy relatives or friends with little or no expectation that they would be repaid are not deductible but are regarded as gifts.

### No. 9

Deductions for contributions to corporations or organizations "organized and operated exclusively for religious, charitable, scientific, literary, or educational purposes" \* \* \* no part of the net earnings of which inures to the benefit of any private stockholder or individual" are deductible to the extent of 15 per cent of the taxpayer's net income for 1923, computed without the benefit of this deduction. Every church constitutes a religious corporation or organization for the pur-

pose of this deduction. Donations to missionary funds, church buildings, pew rents, assessments, and dues paid to churches are deductible.

Deductions for contributions to political campaigns are not allowable.

✱

## Routes of the Eastman School

BALTIMORE, MD., February 19, 20, 21  
*Hazazer's Hall, 111 W. Franklin Street*

PITTSBURGH, PA., February 26, 27, 28  
*Schenley Theatre, Forbes Street and Bigelow Boulevard*

INDIANAPOLIS, IND., March 4, 5, 6  
*Lincoln Hotel, Corner Washington Street and Kentucky Avenue*

ST. LOUIS, MO., March 11, 12, 13  
*Statler Hotel, Convention Hall*

CHICAGO, ILL., March 18, 19, 20  
*Auditorium Hotel, Michigan Boulevard and Congress Street*

MILWAUKEE, WISC., March 25, 26, 27  
*Milwaukee Auditorium, Engelmann Hall, 500 Cedar Street*

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## Collecting Interest on Overdue Accounts

I have two inquiries this week from widely separated correspondents (one in Youngstown, Ohio, and the other in Garnerville, Nev.), asking when interest can be charged on overdue accounts. From this it would appear that there is sufficient interest in the subject to warrant the writing of this article.

The Nevada correspondent says, "We print on our billheads that '1 per cent interest will be charged on all overdue accounts.' Can this amount be collected when the legal rate of interest in this State is 7 per cent? Does the fact that the goods are accepted under the terms printed on our billhead make it an accepted agreement by the purchaser under the law?"

The Ohio correspondent submits the following:—

A purchases from B on January, 1919, a bill of goods and subsequently several other bills and which account on January, 1922, showed a balance due B of, let us say, \$3,000. Between the aforementioned dates the various datings had been allowed to fall considerably overdue, because of the economic depression, and in keeping with special requests from A, extensions of time were granted by B upon several of the bills.

On January 1, 1922, B requested notes from A to cover unpaid balance of \$3,000. On June 1, A received a statement indicating a balance due \$3,000, whereupon B suggested settlement of the account as rendered. A immediately sent four notes of thirty, sixty, ninety and one hundred and twenty days, respectively, to balance the statement as rendered. Please note that during no period of business relations between A and B up to this time had the question of interest been mentioned, nor was there any exception to this when the notes were given, which also did not specify interest.

Following receipts of notes B submitted an itemized statement of account of A covering all debits and credits plus interest at the rate of 6 per cent, based upon average overdue accounts. Legal opinions differ as to this interest charge, it being contended that the requesting of the notes virtually became a definite contract between A and B, and only for the amounts represented by the notes in question, the sum total of which equaled the balance due on January 1, 1922, and the last date of purchase by A, up to June 1.

The notes have been paid and no interest charged, but B is now claiming an interest charge based on the average overdue account, and it is my contention that I do not owe such interest, inasmuch as had this been legally due, I am unable to understand why B did not include such interest charge in the statement and require notes to cover the principal plus interest.

First, let me say something about when interest can be collected on overdue accounts. Fundamentally, an account bears interest, or could bear


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interest, from the date when it should have been but was not paid.

For instance, goods are sold on terms 2 per cent in ten days, net thirty. Under these terms the bill is due in thirty days, and if not paid in thirty days it represents money owed, overdue and unpaid. Under all the theories of interest, it bears interest from its due date and there would be no doubt about the right of the creditor to collect interest, if it wasn't for one thing.

That one thing is the custom of business men generally not to charge interest. There are exceptions to this, of course, but I suppose everybody will admit that at least 95 per cent of all merchants, wholesale and retail, carry their delinquent accounts along for months and sometimes for years, without any thought of interest.

As a fundamental principle, overdue accounts should bear interest, and can bear interest, and the only thing you, as a seller, have to do in order to collect interest on them is to get rid of the custom not to charge it. Getting rid of that, from a practical standpoint, is easy. All that is needed is to tell your customers you will charge interest after a certain date. You can tell them by sending each one notice to that effect and by printing it on your billheads. Don't put it in the smallest type your printer has, but print it in a good black line, clear across the bottom of the sheet: "Legal interest charged on accounts not paid in thirty days." Note I say "legal interest;" of course you can't charge more than that, for that would be usury—a penalty for tardy payment, in other words, instead of mere compensation for the use of the money, which interest is supposed to be. Even the acceptance of goods by a buyer who knew perfectly well that you would try to charge him 12 per cent a year on unpaid balances would not make the usurious provision binding on him. You can charge the legal interest of your State and no more.

The interest problem which the Ohio correspondent submits pretty nearly answers itself. Owing to the widespread custom not to charge interest on overdue accounts, I have explained that you can't collect interest until you tell your customer you are going to do so. And of course it follows that you must tell him *before* you do it. You can't settle an account as B did in the submitted case, and take notes for it, and *then* demand interest, not on the notes, but on the account. Perhaps if under the custom of that trade, or the understanding between the parties, that account had been bearing interest right along, the mere failure to include interest in the notes wouldn't have amounted to anything, but as I understand the case, that was not so. I should say that A could not be charged interest in this case.

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✱

"I don't trouble about the small pictures; it's the larger ones that interest me."

"You're an art critic, then?"

"Nothing of the kind. I'm a frame-maker."

## The Photo-Author

We have been reading a review of a book, by a noted photographic journalist, which recounts, in pleasant form, his wanderings with the camera. It is, we gather, very good reading and the illustrations from the author's own photographs are highly spoken of. This particular writer is in the habit of traveling about Europe and as he is a keen observer and a witty essayist, his volumes always have a large sale.

Books of this character have been popular for at least half a century and there is no reason why they should not continue to be so. In the right hands they are easily made and they are invariably sure of a welcome at the hands of stay-at-homes.

Far preferable is it in our opinion to have productions of this nature than nine-tenths of the fiction that is produced, or the ephemeral magazines that litter the news stands. If the latter were suppressed, they would not be missed for they add nothing to our knowledge and little to our amusement.

But the photo-author is the stay-at-home substitute for the scenic movie. If we do not want to go to theatres, we can lean back in our chairs and read a book just as easily as if we sat and looked at a screen, and without the trouble of leaving our own homes.

These photo-books do not have long lives. They soon pass into oblivion without the danger of becoming classics. But they are not written for the purpose either of being best sellers or of securing immortality. They gratify moods on the part of those qualified to indulge in them, and they satisfy those to whom they are addressed.

The combination of literary and photographic skill is of course comparatively rare and it is given not to many to indulge in travel. But where we meet it we find that, as a rule, it earns its welcome and, by giving us something worth while, our appreciation and praise.

In our old reviewing days we read many of these literary photo-travelogues with great pleasure, and we note that there is no surcease to them. Indeed, it is the other way about. Publication exigencies demand more than ever that articles for the press shall be illustrated and this custom tends to the making of your fully fledged author, who, as a rule, has commenced his career in a very humble and tentative way. Of the making of books there is no end, and the volumes of the character indicated will probably go on indefinitely and be always popular.

✱

"Pop?"

"Well, Junior—"

"I want you to help me with my letter."

"All right."

"I get all mixed up in two words. Missile and missive."

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"Good!"

"A missive is the one that is sent before marriage."

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## AS WE HEARD IT

Jesse Young is preparing to open his studio in Guilford, Conn.

Ezra May, of Greenview, Ill., has opened a studio in Mason City, Ill.

C. O. Anderson, of Dresden, Ohio, has purchased the L. B. Danford Studio at 438½ Main street., Coshocton, Ohio.

The studio of O. A. Kenefick, of Lawrence, Mass., has been purchased by Bachrach, Inc. Mrs. P. D. Stayner is to be studio manager.

Meyer Garber, of Springfield, Mass., has taken over control of the Mitchell Studio at 465 Main street. Mr. Garber took immediate possession and will operate under the name of Meyer's Studio.

Mrs. George Richards, of New York City, has purchased from J. Baltrush his photograph studio at 242 Main street, Danbury, Conn., which will be opened under the name of "The Vogue" Studio. Associated with Mrs. Richards as an operator and part owner in the business will be Frank Esposito, who has been in her employ for a number of years.

## AMONG THE SOCIETIES

### Photographers' Club of Northwest Missouri

The Photographers' Club of Northwest Missouri met with J. H. Cook at Hamilton, on January 31st. The attendance was light, but the enthusiasm was high. The exhibit by the members was unusually good and the constructive criticism of same was greatly appreciated by all. The subject of advertising was handled by Leo Moren, of Breckenridge, and was well done. Open discussions on several subjects brought out many helpful thoughts. Mr. Cook was elected President, and Max Watton, of Chillicothe, was elected Secretary. The next meeting will be held on September 25th, at the Grissinger Studio, Stanberry, Mo.

### Commercial Photographers' Association of Detroit

William Manning, of Manning Brothers, Detroit, Mich., was elected president of the Commercial Photographers' Association of Detroit at the regular monthly meeting and banquet held at Hotel Tuller on February 8th. J. G. Spencer, of Spencer & Wycoff, was elected vice-president. Other officers are: Rudolph Vallin, of McGregor & Vallin, second vice-president, and O. R. Forster, of Kales & Forster, secretary and treasurer. Plans were discussed for the selection of appropriate photographs to be entered in a competition at the annual convention of the National Association which will be held in Milwaukee next August.

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## Editorial Notes

The photographer who secures a job on a great ocean liner for an around-the-world cruise may be considered, in the current slang, to have got in soft. Such a one is Percy Bentley, of Vancouver, who has been appointed official photographer for the "Empress of Canada," a ship that is making the great marine tour. We make specific mention of this matter here for the reason that a great amount of photographic talent is employed by the steamship companies. It is a fact worth noting by our young and ambitious readers—the openings for clever photographers in the world at large. In fact, the farther we go in our career, the more we are amazed at the vast number of

interstices in the social fabric where the camera penetrates. John Wesley Allison, the well-known color photography specialist of New York, has made many such trips and his photographs of the ships and their beautiful fittings are portrayed by a master mind.

\*

A business of \$100,000 a year in photographing cattle and other live stock is done by Robert F. Hildebrand, who hit upon the idea when he occupied an humble position on *The Breeders' Gazette*. He saw there was a demand for this kind of photography among breeders, so, renting an old frame building for \$10 a month, he "went at it" with a small equipment, and the first year he took in \$4000 gross. He makes the sage remark that photography no doubt holds chances in a number of lines. So it does. We are constantly in touch with those who are making successes of them. But these prosperous "little" men do not make much noise, they go about their business, stick to it, make money out of it and are never heard of by the great world.

\*

There has been some controversy with regard to the introduction of the word "tele-photography" into the practice of transmitting photographs by wire. Now we per-

ceive that the word "television" has been introduced. Edouard Belin promises to transmit animated surfaces and human faces within a year. The convenience of holding a telephone in your hand at your desk, of looking upon the face of your interlocutor, will no doubt be appreciated by many, but the practical advantages are not obvious, at present at any rate. The probabilities are that while we are to have many developments in the transmission of sound, "television" will not take us very far. The practical and meteorological difficulties must be very hard to overcome.

\*

The practice of photography involves a knowledge of many things besides the use of the apparatus and chemicals. There is, for example, the matter of the age of the sitter. It is, of course, obvious that age is a variable factor in life, so the photographer is constantly up against an ever-changing condition of things in his work. So, indeed, are most, nay, all of us. Hence the card index system of doing things goes by the board. Things change from day to day and from hour to hour, and we never know what is going to happen next, or who is to appear on the scene. It is the unexpected that happens, and it happens with highly provoking uncertainty. The German theory that life can be lived like a mathematical equation broke down in the war. The rule, therefore, should be always to be prepared for eventualities in our work.

\*

Memories of the 1876 Centennial Exposition at Philadelphia are evoked by the death of R. B. Lewis, whose "Morning Glories," a group of twelve babies, sold thousands of copies at the Exposition. Many photographic reputations were made at that great celebration, and it is remarkable to note how well those reputations have lasted. Mr. Lewis was 88 years old. He served in the Civil War, established his business in 1864 and retiring in 1910. He appears to have been successful and to have owed a great deal of his success to the fame

of his "Morning Glories." In the annals of photography, it has often happened that success has followed upon the publication of a single photograph.

\*

"The Ubiquitous Newspaper Photographer" is the title of an article in a New Haven contemporary, in which the knight of the camera comes in for some well deserved praise. "What we object to," says our contemporary, "is his posing of his delighted victims." Then the writer goes on to give instances. John D. Rockefeller looking at the camera, President Coolidge in yachting dress doing the same thing. The photographer, as a rule, is helpless when the sitters are so distinguished and so powerful as those named. It's all very well for our contemporary to plead for better taste in such matters, but the photographer is rarely permitted to be the arbiter. The following story is true. The Oil King was once being "movied" when, as the operator was turning his crank, John D. said, quizzically, "What do *I* get out of this, young man?"

\*

The references being popularly made to the fact that "the eyes of insects act as lenses," is a reminder that the idea was availed of many years ago. The present writer had several of these photographs in his possession and recalls that they showed fairly sharp images. Professor W. F. Watson, of Athens, Ga., has recently produced results. From his remarks he appears to be unaware that he had been anticipated in the work; nevertheless, his experiments will prove of interest to a new generation of workers. If we remember aright, Dr. George Lindsay Johnson, the author of a notable book on color photography, was much given to this unusual form of experimentation.

\*

An item of news that pleases us very much is that Edwin H. Lincoln, noted photographer of wild flowers, who resides at Pittsfield, Mass., will soon be seventy-six

years old. Well, we hope he will not stop there. For thirty years, we read, he has been taking pictures of the wild flora of the Berkshire Hills. He has photographed the great Berkshire Villas. He has pleasant recollections of Oliver Wendell Holmes. He went into commercial photography forty-six years ago. He started taking pictures of homes and interiors, but as the study of nature subjects crept more and more into his professional work, he decided to devote his time to the photography of flowers. He has produced eight volumes devoted to the subject. We felicitate Mr. Lincoln on his record, worthy of himself and of photography.

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### Pleasure of Photography

One-half the pleasure of life is in anticipation, the other in retrospect. The man who takes up photography as a hobby goes through a number of delightful emotions in anticipation or rather the expectation of obtaining good results, and when he has obtained them, in after times, he keenly enjoys contemplating the fruits of his work. Pleasure, of course, is a transitory thing. It comes and it goes like day and night, and leaves very little behind to show that we have ever experienced it, unless it be the pleasure we take in our work. The surface of the earth is covered with manifestations of this form of human effort to which photography has, of course, contributed.

There is scarcely a department of photography which is not pleasurable, that is to say, the manipulations from the handling of the camera to the framing of the finished print bring one into touch with agreeable sensations. A comparison of photography with other kinds of work demonstrates this. The majority of trades and crafts of a non-clerical nature involve much discomfort and yield no esthetic pleasure at all. Most manual work is pretty rough, generally dirty and messy. In photography there is the minimum of this.

Look around you and the truth of what we say will be instantly realized.

No wonder that photography, as a craft, is becoming increasingly popular. The records show that new studios are constantly being opened. You seldom note the total closure of one, unlike, let us say, the saloon or some other evanescent business which leads a transitory existence. There are many of the latter kind especially where goods are hawked. But the photographer has usually a fixed abode which pays taxes and necessitates upkeep. The photographer in fact is a fixed institution in the community.

No matter what branch of photography we adopt, we shall find some fascination in it not characteristic of other fields of endeavor. Between fascination, absorption, duty and the other things that tie us to our work, there is a wide difference. The placid agriculturist is probably not swayed by any of these emotions. He is a machine who does what he has to do because he is obliged to. And there are many such in the community. They go through their work automatically, mechanically, because they have to get a living. They may not like their calling, but they are bound to it as a horse is to his master.

✱

"Chickens, sah," said the old negro sage, "is de usefulest animals dere is. You can eat 'em befo' dey is born and after dey is daid."



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As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## *Winona School July 7th to August 2nd*

As announced last week, the dates for the 1924 session of the Winona School of Photography have been fixed (as above). The prospectus is now ready for distribution, the books are open for registration and the grand scramble for the 125 reservations is on.

This latter remark may sound like a little bit of secretarial blarney, but—you don't know what he knows. The first registrations came in last year long before any plans had been made for the coming session and many more have been received since the first of the year. And as for inquiries, we have stopped counting them singly; we measure the pack as you would a growing child, with a ruler. It's well over an inch high now and still growing. Then, too, these do not include the score of 1923 students who have expressed a desire to return this year and continue under the direction of Mr. Towles. Is it any wonder we are suggesting an early registration to those who really expect to take advantage of the School this year?

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## *A Word of Explanation*

We sometimes think that every reader of the BULLETIN OF PHOTOGRAPHY is familiar with the Winona School due to the publicity given it the past two years, but for the benefit of any new subscribers we wish to offer this short resumé:

The Winona School of Photography was founded in 1922 and conducted under the

auspices of the P. A. of A. as a means whereby members of the Association, active or associate, could acquire a better understanding of the governing principles of modern photography. Every branch of studio operation is taught, from reception room ethics, through camera room (including daylight, artificial light and garden studio), dark-room, retouching, printing and enlarging and salesmanship under competent instructors, supplemented by special lectures.

The School is conducted for four weeks in its own building at Winona Lake, Indiana, which place has, for the past thirty years, been well known as a Convention Center and Summer Resort. The combination of "School" and "Resort" makes an ideal way in which to spend a profitable summer vacation.

Appreciating the educational value of the School, the Manufacturers and Dealers have heartily supported it by generous donations of modern equipment, all of which is at the service of the students. Plates, films, printing papers, chemicals, etc., are all included in the price of tuition—\$50.00. There are no additional charges at the School.

Instruction the past two years has been under the direction of Mr. Wm. H. Towles, of Washington, D. C., who will again be in charge this year. With the experience thus gained, he is able to formulate plans that will provide a short, concise course that will be acceptable to all.

Hotel and boarding house accommodations are numerous and reasonable at



A. O. Clement  
Goldsboro, N. C.



SCENES OF KENILWORTH INN, ASHEVILLE, N. C., WHERE THE GREATEST EASTERN CONVENTION WILL BE HELD MAY 19TH TO 22D

1—Kenilworth Inn—Convention Headquarters.  
3—Writing Room—Picture Display.  
5—Dining Room—450 Seating Capacity.

2—Sun Parlor—Manufacturers' and Dealers' Exhibit.  
4—Ball Room—Demonstrating and Lectures.  
6—Kenilworth Lobby.



Winona Lake; the usual summer list will soon be ready for distribution and sent to all inquiries regarding the School. Here again an early reservation is advisable, as we have been informed that the J. T. Heron Art Institute will hold a class there in July, absorbing their share of the hotel accommodations. The Art Institute will have a fine exhibit of pictures, which will be open to the public.

Members of the P. A. of A., desiring to attend the Winona School, should send in their registration fee of \$10.00 at once; balance of \$40.00 is payable at the School. Make all checks payable to the Photographers' Association of America and send to the General Secretary, 722 Bond Building, Washington, D. C.

\*

The following request is so worthy of consideration that we hope some photographer will be able to fill it without serious loss to his own library. It is a letter addressed to the P. A. of A. and reads:

"Gentlemen:

"Can you tell me where I can secure a second-hand volume of Volume VI, Self-Instructing Library of Practical Photography; Studio Portrait; Studio System, by Mr. J. B. Schreiver?

"I have been a portrait photographer for many years and I want this book for reference. I am eighty years old and still in the harness.

"B. W. MOULTON,  
"Quincy, Ill."

We cannot help but admire a man of Mr. Moulton's mature years trying to add to his "reference" books; it is so different from the habits of the younger generation.

Replies may be addressed directly to Mr. Moulton at Quincy, Ill.

\*

Andrew Carnegie on one occasion was asked which he considered the most important factor in industry—labor, capital or brains?

Carnegie quickly replied, with a merry twinkle in his eye: "Which is the most important leg of a three-legged stool?"—*Judge*.

## Middle Atlantic and South-eastern Convention

A few reasons why the "Twin Convention" of the Middle Atlantic and Southeastern Photographers Associations will be the most notable in years:

1. Location ideal from every standpoint. Convenient from all points, being not more than 24 hours from farthest points in New Jersey, Florida and Mississippi.
2. Conveniences of city and hotel. All business comforts, festivities and accommodations under one roof. Equally good accommodations surround Kenilworth Inn in case of overcrowding.
3. Train service excellent and continuous. Hotel convenient to station, yet exclusive enough to satisfy the most fastidious. Also peculiarly homelike in atmosphere, with rates that should satisfy every purse without any inconveniences.
4. Most desirable time of year to the greatest number of photographers, and absolutely the best month in the year to enjoy the mountain climate of the resort, for either indoor or outdoor recreation. Golf, tennis, automobiling, horseback riding, hiking or dancing.
5. Special resort rates on all railroads to Asheville, after May 15th.
6. Within three days after mailing blueprints, more than half the manufacturers' spaces have been sold. Sure to have the most complete collection of photographic materials and appliances ever shown under one roof.
7. A program of lectures, demonstrations, criticisms and dissertations completely covering the needs of present-day photography. A print exhibit of the country's best—known and unknown. A photographer of good standing in his community can hardly afford to miss this convention.

In a later issue the Secretary will publish a more detailed account of the pro-

gram, giving train rates from different points and other things that will help to make up your mind. Any other information that you may desire in the meantime will be forthcoming if you address

ORREN JACK TURNER, *Secretary*,  
Princeton, N. J.

### HOTEL RATES

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms (limit 25), private bath, when occupied by 1 person, \$10, \$12, \$14 per day.

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

Prices vary according to the size, location and appointment of the rooms. Where rooms are rated for two persons and when occupied singly, the double rate, less \$5.00 for dining room service, will be charged.

Limiting the time to this Meet, the above special rates will apply before and after the session, if you choose to use them one week. All rates *American plan (with meals)*.

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### Books

C. H. CLAUDY

"Where in the world did you get the idea for lighting of the convention picture?" asked the Young Photographer.

"Stole it!" chuckled the Old Timer frankly.

"It's a funny thing to me that you can steal an idea from any of the photographers in this man's town," complained the younger man. "I make a trip up and down the street once a week to see what the other fellows are exhibiting and I never see anything new. I spend a lot of time talking to the men who call on the photographic

trade but I never seem to pick up things, while you are eternally producing some new effects in pose or lighting. I wish I had your secret."

"My secret," laughed the Old Timer, "is like any other secret when you know it. It is very simple—Books. There is the answer in one word.

"Many, many years ago, wise old Sir William Waller said, 'In my study I am sure to converse with none but wise men, but abroad it is impossible for me to avoid the society of fools.'

"It seems incredible that the zoo should be crowded with people who are staring at the monkeys while the book stores and public libraries of this town are so lonesome you can hear a pin drop at the busy hour.

"Photography has reached such a stage of optical, mechanical and chemical perfection, that there is almost nothing left to learn. Whatever advancement is made in photography in the future will probably be along artistic lines.

"This requires a deeper study of light and its effect on figures, it means a deeper study of the posing of people to get the best results of the lighting after you have mastered it.

"We make a lot of shop talk in our reception room about artistic photographs but the fact is that a large proportion of it is just talk; it is not knowledge or fact.

"The photographer who expects to stride away from his competitors on seven league boots must take the artistic end of his profession seriously. If he would learn new things and new thoughts, let him begin as if he were indeed going to be an artist with brush and pencil rather than one who paints with light and shade and a camera as a brush.

"There is an art class in every town of any size. Here he may study the fundamentals of beauty as shown by the plaster casts of the old masterpieces of sculpture. He may even try to learn to draw them in charcoal.

"Having done this fundamental work, which like running scales in music is the do, ra, me, fa, sol of art, he is then in a position to study the pictures in the art galleries. He has one advantage of the artist who paints with brush and colors. In the libraries he can get books on art and on the subjects of the old masters of painting. These books convey to the artist little conception of the wonderful colors of the original works because colors are eliminated in their reproductions. But the photographer doesn't want colors, which are so apt to confuse the man who works only in black and white. He wants monotonous . . . and the books are full of them.

"I stole that lighting scheme for my convention picture not from another photographer but from a picture by Franz Hals. While his subject was a homely old man and mine a pretty young girl, the lighting plan was his. I found it in an old book in the public library.

"Our profession has exhausted conventional poses. We have placed people before the camera in almost every possible position, so we can no longer steal poses from each other. But we have chances unlimited to utilize a knowledge of ancient as well as contemporary art in our posing and in our lighting of photographs. Where a painter works for weary weeks to paint a picture after he had posed his sitter, the photographer has trouble only in the posing. The ever-ready camera is there to make instant record of the pose.

"It is not alone in lighting and posing that a study of the great works of art helps the photographer. A study of the works of the masters of still-life painting may give a suggestion for the introduction of a vase, an aquarium, a hat or other accessory to a portrait that may make the difference between artistry and mediocrity. No time is ever wasted in the study of the great masters of painting.

"I never miss an art exhibition. Whether the work of a single man, a competition, an exhibition; whether the medium is water

color or oils, black and white, cartoons and even amateur photographic exhibition, I take them all in.

"The advertising pages of the magazines and the illustrations of the stories are all of infinite interest to me. When I find a new effect, I am not satisfied until I discover how that effect is achieved.

"Life has become to me a series of photographs. I see in light and shade, in sunshine and shadow. It is said that a man has never really learned a language until he has dreamed in it. If this be true, I have learned the language of art, as I live in it and even after I lie down at night, I dream it. Faces and landscapes, rooms and theaters, all line themselves up before me as photographs great or small. One of the best exhibition pictures I have ever made was taken from a spot-light effect on a dancer I saw in a musical show.

"If photography is an art, then to succeed in it we must study art rather than the commercial photographer next door. We must get down to the fundamentals of light and shade and the principles of form which are shown by artists. It is in their terms we must learn to see things and to think them.

"I do not wear a Vandyke beard or a Roycroft necktie, but if I have made any success in photography, it is because I have studied the art end of it carefully. I keep away from fads and refuse to make pictures which are not fundamentally correct and which could be judged by a committee of artists and found natural.

"If you will spend the same time in the art galleries and over art books that you have been spending studying the windows of your competitors, you will learn more."

A New Art for Coloring Photographic Prints and Enlargements		
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## A Forced Improvement

M. GRENTZER

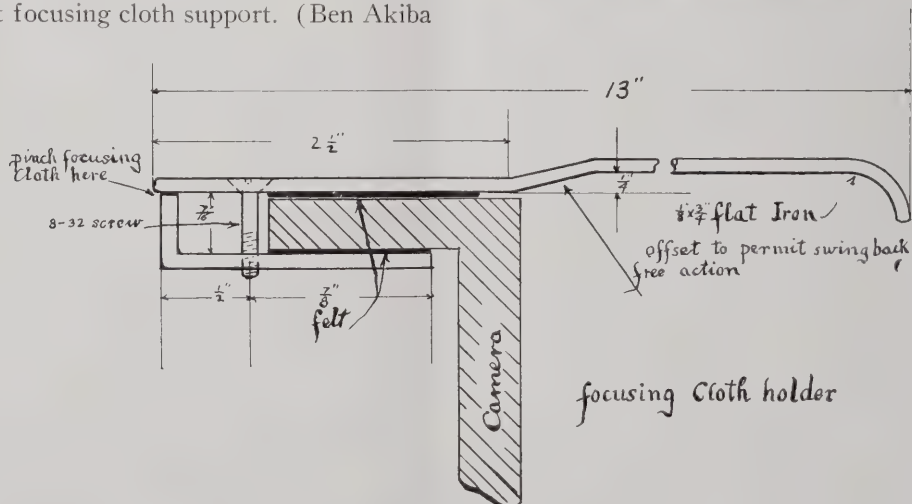
Not long ago I bought a new 8x10 camera outfit, not because I needed it, for my old equipment is doing the work to perfection, better than the new one, but because I just wanted to be a little up to date to show some of my old customers some change or improvement if they should call again. When I turned over this new outfit to my operator, or operatress (being a lady, I don't know which is right), she worked it on two sittings, but when I went in the studio subsequently, I found my nice new outfit pushed into a corner, and the old one standing ready for action in the middle of the studio. I inquired about this performance and was told in a continuous voluble stream of talk that she couldn't see any sense in buying such things as that when I had a better one here—"I am not going to use it any more; that focusing cloth always slides off, it gets on my nerves," etc., etc. So I went to work and fixed up a few contraptions of which I will now sing.

The attached photograph is self-explanatory and the sketches give all the details necessary to make it. On top of the camera you see two projecting bars, made of one-eighth by three-quarter inch flat iron which should be painted. This is, as far as I know, the best focusing cloth support. (Ben Akiba

is dead anyhow, so I can say what I want.) The focusing cloth is pinched between the two clamps and pulled over the iron bars, forming a hood, and so makes focusing



No. 7 Century Camera, showing Focusing Cloth Holder, also Plate Holder Carrier



FOCUSING CLOTH HOLDER

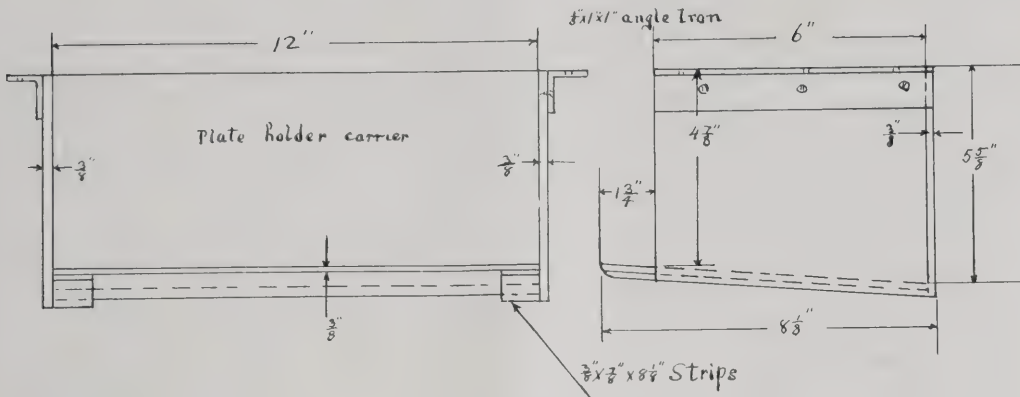


PLATE HOLDER CARRIER

convenient. The cloth will not pull or slide off, but stays just where you want it; and the focusing cloth will not wear out the corners of the bellows. It takes only a half an hour to make it. The dimensions given are for a No. 7 Century camera, but it can be applied to any other camera by taking care of the thickness of the wood where the clamps fasten.

The other device is a plate holder carrier,

placed right under the camera table. It will hold fourteen 5x7 or seven 8x10 plate holders. It is out of the way and handy to work, so simple that anybody can make it. It's just a plain box fastened with two angle-irons under the camera table. Of course, if you have a Benster holder, this will not interest you. I am so pleased with these little additions that I would not be without them now.

## Get More Business in Observing Studio's Birthday

FRANK H. WILLIAMS

The photo studio has a splendid chance for stirring up a lot of interest and getting more business if it will stage a special week's observance of the anniversary of its start in business each year.

Other establishments such as department stores make a big thing each year of observing their birthday anniversaries with special sales events and with special doings of one sort and another, and there's no reason in the world why the photo studio couldn't do the same thing with equal success or with even greater success. In fact, it would be more appropriate for the studio to observe its birthday with special events than for the department store because the studio deals so much with people who are observing birthdays of their own by having their pictures taken.

Let us see about some of the things the studio could do in the way of observing its

birthday and how it could cash in on these events to the utmost in getting more business and in making more money. And here are some suggestions along this line:

*Suggestion No. 1*—It would be a splendid stunt for the studio to announce its birthday celebration by means of some newspaper advertisements and by means of placards placed on the walls of the studio and by means of direct mail advertisements sent to the former customers of the studio and to good prospects. This announcement could read something like this:

"INVITING YOU TO A BIRTHDAY PARTY.

"The Blank Studio is going to observe its Tenth Birthday Anniversary all next week. Next week will mark the Tenth Anniversary of the starting in business of this establishment and the event is going to be marked with a number of special affairs which will be of great interest to you.

"You are invited to attend this special birthday celebration, and as our birthday gift to you during the week we are going to give you a ten percent reduction from the regular price of any of the work we do for you.

"This is a cordial invitation to you to come around and visit our studio during the week, whether you buy anything from us or not. You will find some especially interesting things."

This sort of an announcement would arouse a lot of curiosity and interest among the people and would result in a lot of the folks coming to the studio during the week and making purchases. And further attention for the birthday observance could be secured by additional advertising emphasizing the fact that the studio was staging some particularly interesting events during the week which make it worth while for all the folks to visit the establishment.

*Suggestion No. 2* — Following the announcement suggested above it would be a good plan for the studio to put considerable effort into the proposition of making the studio especially interesting and attractive during the week.

If possible, there should be special decorations in the studio during the week, which would entirely change the establishment from its regular appearance. These decorations could consist in paper flowers, or banners, or something else which had a lot of life and snap. And, of course, if the studio could be attractively repainted for the event, if it needed repainting, this would help a lot in making the place more interesting to all the visitors who would come during the week.

The studio, too, should stage a special display on one of its walls during the week of old-time photos of particular interest and should compare these with photos of the same people and places taken at the present time. For instance, the studio could have some photos showing the studio as it was when the establishment first started busi-

ness. If possible, there should be a photo of the proprietor of the studio taken at that time. Then there should be photos of various interesting places about the city as they were at the time the studio started in business, and it would be a simple matter for the studio to get photos of the same localities as they were at the present time.

It would also be a very interesting stunt for the studio to include in this display some of the very first photos taken when the studio started in business, and if with these could be photos of the same people taken at the present time, there would be much interest added to the display.

There might also be displays on the studio walls of bride photos, and a collection of baby photos, and another collection of photos of old people. And with all of these photos there should be cards attached to the photos giving the names and addresses of the people depicted.

The studio might also have a display on its walls of congratulatory letters received from various individuals and firms congratulating the studio on its birthday anniversary and wishing it many more of them.

To all of these things the studio might add other interesting displays of various kinds of pictures which would add interest and attractiveness to the studio.

*Suggestion No. 3*—During the first part of the anniversary week it would be a good plan for the studio to get some of the other firms on the block in which it is located and who regularly use advertising space in the local newspapers, to put items in their ads calling attention to the studio's birthday and congratulating the studio and wishing it even greater success in the future than it has achieved in the past.

For instance, suppose that there is a large department store in the same block that the studio is located in. It would be a simple matter to go to the owner or manager of this department store and say something like this to him:

"My studio is observing its Tenth Birth-



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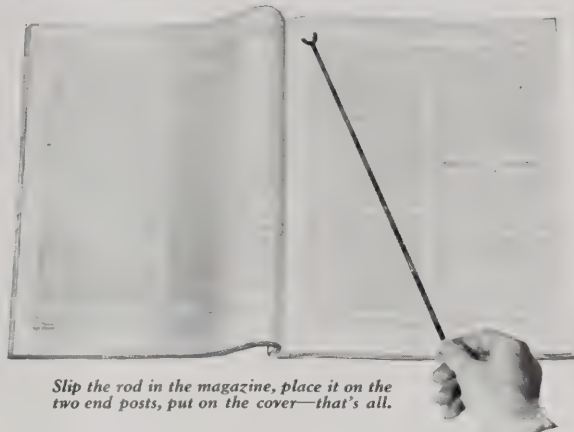
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❑ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

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**FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia**

day Anniversary this week and, of course, I'm making special efforts to get a lot of people into the studio during the week. Now the more people I succeed in drawing to this block the better it will be for your business because people who come to my studio will also probably visit your store while they are in this block. So if you help me make a big success of this birthday celebration, you will be doing something which will be helping your own business. So why don't you say something in your advertising about this birthday celebration of mine?"

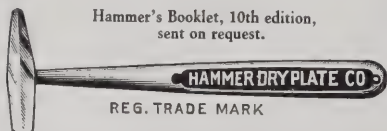
Most live wire department stores would see that this proposition was a good one and would give the studio some free advertising accordingly and this would be a big help to the studio. And if the studio could get all the advertisers in the block or neighborhood to do the same thing, it would be getting a volume of free advertising which would be sure to bring a lot more people to the studio and help business just that much.

*Suggestion No. 4*—Probably the best way for the studio to cash in on the event would be by making a special price reduction offer good for the week only.

For instance, if the studio was observing its tenth birthday anniversary it could offer ten per cent off the regular prices to people making purchases during the week. If it was observing its eighth birthday, then it could offer a reduction of eight per cent, and so on. But if it was observing more than its tenth birthday anniversary it would probably be best to offer only a ten per cent reduction, as beyond that the reduction would be so great that a distinct slump in profits would occur in many instances.

The studio should, of course, play up this special price reduction in all of its advertising and it would also be a fine idea for the studio to call up some of its regular old-time customers who hadn't been around for some time and tell them about the offering. Phone solicitation of business in this way would be sure to get good results.

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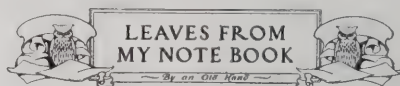
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All of these things, if put over by the studio, would unquestionably result in bringing a lot more people to the studio during the week than would ordinarily come, and this would mean more business and more money. Also by staging this sort of an event, the studio would be making a splendid reputation for itself as a live-wire institution and this would be of tremendous value in getting still more business.



Paris in 1900 was the scene of one of the greatest photographic expositions ever held. At that time the shadow of the world war had not begun to appear in the sky. Times have changed, the world is dull and drab compared with what it was a quarter of a century ago. Expositions no longer excite the interest they did—witness the difficulty of engineering the Sesqui-Centennial. We are growing more and more commercial in our outlook on life since the war. The old time cordiality between nations as between individuals has vanished.

\*

At that time I resided amid sylvan scenes, was a member of a dozen photographic associations and societies and was Editor of your contemporary, *The British Journal of Photography*. Photography then seemed to me to have an atmosphere all its own. It is not discernible any longer. Similarly, half a score of years ago I was editing motion picture papers in New York, and the "movie" in Gotham had its atmosphere of sentiment and people. But that has gone. Whither? To Hollywood? We read so, but I suspect Hollywood is a purely commercial manufacturing centre.

\*

Probably in time I shall discover that Philadelphia has a photographic atmosphere. At present it is non-apparent. I suspect it is a vain quest. "The coterie" in the world of the Arts is a thing of the past. At one

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time, photography wherever you went was made up of coteries, professional as well as amateur. They are seemingly extinct. Or is it that the law of "other times, other manners" applies in this case? Or that I am getting on in years and that crabbed age is not particularly wanted by youth. Both axioms are true to the foot of the letter, of course.

\*

Philadelphia has something of a movie atmosphere on Vine Street. I have explored it. There is a distant resemblance between it and Broadway, New York. But there is no fraternity of feeling between these folks. They live by politely cutting each others' throats and have no time for anything else. For the movie is ultra commercial—it is a box office proposition first, last and all the time, and dollars and cents are its goal. Not so very long ago it was different. Movie men were humane and sympathetic toward one another. Now the sign of the times is different.

\*

The American people are getting less and less sentimental. Probably the same applies to other nations. How soon we forget! Watching the interminable streams of people rushing pell mell through the great thoroughfares, small wonder the merely idealistic photographer and writer wonders, as James Abernethy, the celebrated Scotch surgeon and professor, did when he surveyed his class of pupils: "What the de—! will become of you all!"

Photography? Oh, yes, there's a photographic application in these leaves. 'Tis this: that one has more to rely on one's mental recreations for inspiration in the strenuous routine of big cities. I envy the recluse and the rural sybarite who can practice their favorite art far from the maddening crowd's ignoble strife, as I did once, and may again. Of course, wherever you are, there's nature and the picturesque, *if you can see them*. And Philadelphia is assuredly picturesque (in parts). Your pictorial amateur can easily find a wealth of material and the best local photography is as good as the best anywhere else, I observe.

\*

To the correspondent who writes strongly suggesting that the writer of "Leaves From a Note Book" should devote a page occasionally to his impressions of prominent photographic personalities he has met in his time, I have to say the matter is under consideration. My correspondent (whose name I withhold) dates from the Camera Club, New York, which is far from deficient in atmosphere. In fact, there is a quite astonishing virility and camaraderie about this club.

\*

Professor: "What are you feeding those pigs on, my friend?"

Farmer: "Corn."

Professor: "Don't you know that if you feed it wet they will digest it in half the time?"

Farmer: "Now look here, I don't know who you are, but how much do you think a pig's time is worth?"



## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

### More About Watching Fire Insurance Policies

During the last few weeks I have written a couple of articles about certain clauses in fire insurance policies out of which law suits have arisen, emphasizing the need of being familiar with those clauses, as well as with all others, in order that insurance might not be lost. Commenting on those articles I have the following letter:—

St. Thomas, Mo.

We have before us the article by E. J. Buckley on the clause in fire insurance policies. We appreciate the item, and since there seems to be all kinds of reasons why an insurance company may be held not responsible for losses, due to the fact that their policies seem to be written with the idea in view of beating the other fellow to it, or in other words, sell insurance, receive the premium, and then when loss does occur, try to get out of the payment for loss, we would be willing to pay a reasonable price for a copy of a policy that will absolutely be an insurance against loss by fire. As it now stands, we do not know whether any policy we have is worth the paper it is written on or not. If you could procure for us such a copy of a contract, we are willing to pay the price. Will you let us hear from you, please?

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There is no such policy. No insurance company is now using the sort of policy this correspondent has in mind, and none would use it. Such a policy could be drafted, of course, but if he should draft it and take it

to every fire insurance company in business, he would not find one who would write insurance under it. Insurance is, of course, a straight gamble, and it is quite natural that the companies should wish to make it as safe a one for themselves as they can. But while it is true that the standard fire insurance policy is full of technical provisions, the violation of any one of which forfeits the insurance, and while it may be true that the insurance companies put at least some of those provisions in the policy for the purpose of catching policyholders napping, nevertheless it must be admitted that there is nothing in anybody's insurance policy which cannot be complied with. And perhaps easily complied with, but you must know the contents of your policy and constantly be on guard.

It may be useful to set out here, all together, the chief fire insurance provisions which have to be remembered:—

1st.—There must be no change in ownership interest without notifying the company, otherwise the insurance is invalidated.

2d.—(In some policies.) No new insurance must be taken out on the property without the company's consent, or the insurance is invalidated.

3d.—Nothing must be done to or with the property which increases or changes the risk of fire, without the company's sanction.

4th.—Making alterations to the property without the company's sanction, even though they do not increase the risk, invalidates the insurance (in most policies).

5th.—Any change in condition, use or

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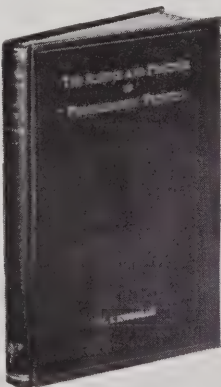
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occupancy without the company's sanction invalidates the insurance.

6th.—If the building or any part of it fall, except as the result of fire, all insurance automatically ceases.

7th.—(In some policies.) Any change in surrounding property or buildings which increases the risk of fire invalidates the policy.

8th.—Operating a factory wholly or in part after 10 o'clock at night without the company's consent invalidates the insurance.

9th.—If the insurance is on a manufacturing establishment, the policy will probably contain a clause invalidating the insurance if the place is idle more than ten days.

10th.—Change in occupancy without the company's sanction will invalidate the insurance.

11th.—(In some policies.) The building cannot be vacant more than a certain time or the insurance is invalidated. In such a case the company should be notified.

12th.—If certain prohibited articles, notably gasoline, kerosene, naphtha, etc., are kept on the premises without the company's sanction, the insurance is invalidated, even where fire occurs from some other reason.

13th.—If the insurance is on personal property, like stock and fixtures, any change in its location violates the insurance unless the company consents.

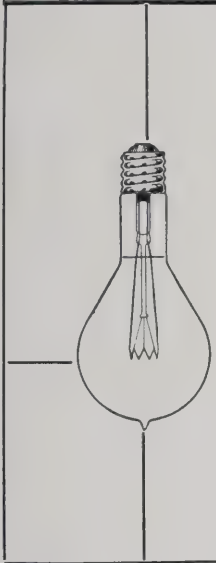
14th.—Any change in title, interest or possession of the property invalidates the insurance if the company does not consent. This includes conveyance to the owner's wife.

15th.—Where property owned by one or more persons and insured by them, is put into a partnership, and additional persons are taken in, the insurance is invalidated in some policies.

16th.—Placing an encumbrance on the property, whether real or personal, invalidates the insurance in many policies, if done without the company's consent.



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18th.—Insurance policies on stocks in trade require the regular making of inventories, the keeping of regular books and the preservation of all these records in an iron safe. Failure to do this invalidates the insurance.

19th.—All policies contain provisions requiring the owner of property injured by fire to use all reasonable and proper means to safeguard it. Failure to do this would partially invalidate the policy.

20th.—All policies contain provisions regarding the time and manner of making proofs of loss after a fire. These must be carefully followed or the insurance may be lost.

Fire insurance policies are mostly standardized today, therefore most readers hereof will find most if not all the above provisions in their policies. In addition, there will occasionally be special provisions applicable to the particular case. The only safe course is to know them *all*.

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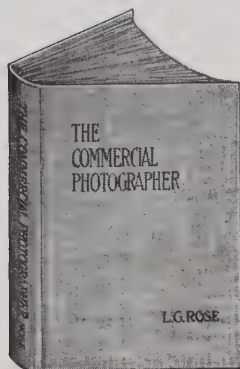
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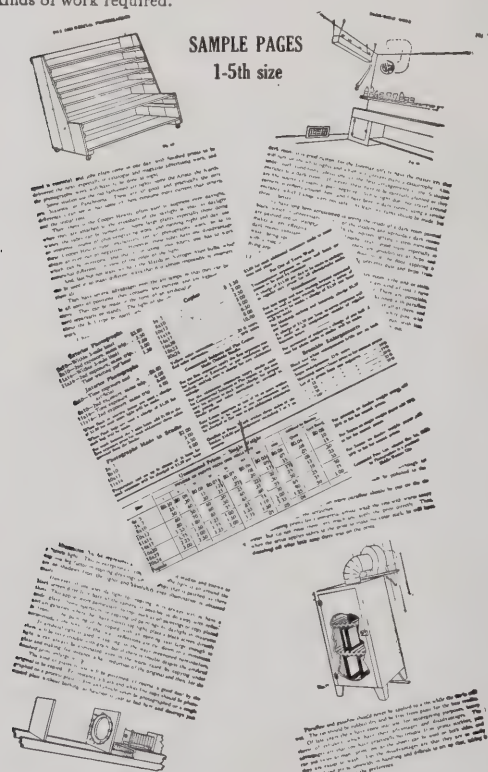
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If you were asked what usually determined a  
man's success in any line of effort you would  
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But brains must be driven by the power of  
energy. Otherwise you would have a twelve-  
cylinder motor without gasoline.

And energy is the direct result of good health.  
Health, therefore, rests at the bottom of success  
in salesmanship or anything else. It is the funda-  
mental factor.

Energetic mediocrity will get a man a good  
deal farther than lazy brilliance.

Robust health is more to be desired anyway  
than wealth or fame. If a man feels well, he  
can look the world in the face and smile at what-  
ever answer it gives him.

Poor health is about the worst curse a sales-  
man can be afflicted with. In the first place, it  
makes him a grouch, and buyers have never been  
known to have any great enthusiasm for grouches.

In the second place, it turns him into a rou-  
tinist, and a routinist is headed straight for the  
grave of failure.

He does only what he has to do. He gets  
along with as little effort as possible. He fol-  
lows lines of least resistance. He becomes timid  
and hesitant. Worse than all, perhaps, every-  
thing frets and worries him and he is constantly  
either morose or irritable.

The starch is all taken out of him. He is flabby.  
He has no steam or ambition or determination.  
He is without backbone or purpose.

On the other hand, let a man feel the blood  
bounding through his veins and he will under-  
take anything. He will tackle his work with a  
great joy in his heart. He will keep at it tire-  
lessly. He will be ever on the hunt for new  
ideas, new plans, new avenues of business, and he  
will endow everything he does with a great  
enthusiasm that sweeps obstacles out of his way  
and carries him forward irresistibly.

And the simple fact is that nine men out of  
ten can secure bodily vigor if they are willing to  
pay the price for it—and the price isn't a big one,  
either. A little forethought is usually all that is  
necessary.

Enough sleep is the first requisite. No man can  
rob himself of sufficient rest at night and expect  
to get away with it. He will have to pay the  
bill some day, and the longer the payment is  
deferred the greater the compound interest will be.

Then a man should go slow on the amount of  
coffee, tobacco and booze that he consumes. These  
things may be all right in their places, but they  
should be kept there pretty carefully.

It is doubtless true that a limited amount of  
coffee and tobacco won't do any harm—to the  
average man. But they are drugs and they can't  
be taken in unlimited quantities without injury in  
the long run.

Booze is another story, or used to be—but this

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is no preachment on temperance or prohibition. It is nothing but a little talk on good health.

In the old days I knew a lot of men who took an occasional drink with perfect safety. I knew a lot of other men who drank to excess. Some of the later undermined their health. Others directly forfeited their futures.

Many men eat unwisely—or eat too much. They consume a lot of meat without doing exercise enough to burn it up, or they deliberately eat things which disagree with them.

Most men fail to take enough exercise. Particularly is the absence of systematic exercise the curse of the office man of sedentary habits. The salesman out on the road may think 'he gets enough leg work to keep him in good trim. But this is sometimes doubtful.

The automobile is a great invention, but indirectly it has robbed thousands of men of the healthful habit of walking. Some salesmen are in this class, and even those who are not would be infinitely better off for a good sweat now and then. Better elimination is what most men need.

Every man ought to know whether he gets enough exercise or not. Those who don't get enough usually realize the fact, but haven't sufficient good sense to go out deliberately and supply the omission. They simply tamper with fate and think they can beat the game. They can't.

Every man ought to have a hobby of some sort that would give him exercise and recreation. It doesn't matter whether it is gardening or tennis, golf or handball, baseball or pugilism. If he can't do anything else, he can go through ten minutes of vigorous exercise every morning in his room before he dresses.

If he does that, then shaves and has a cold bath, he starts the day feeling vigorous and cheerful. He has a smile on his face, joy in his heart, and energy in his muscles.

But it isn't necessary, after all, to go into these details. Most men know what they need. They simply lack moral energy enough to go out and get it. They know they ought to sleep enough. They know they ought to cut booze and tobacco down to a minimum. They know they ought to eat wisely. They know they should have a sufficient amount of exercise. They know their

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Middle Atlantic . . .	Kenilworth Inn, Asheville, N. C. . .	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J. Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Southeastern . . . .			
Missouri Valley . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Maplewood, N. H. . .		Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .	Grand Rapids, Mich. .	August . . . . .	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
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bowels ought to operate with the regularity of clockwork.

But they think they can consider these things tomorrow—or next week. There's no hurry. No particular harm is being done.

All the while they feel slow and lazy. Half the time they have a grouch on. They are not instinct with vigor, enthusiasm and energy. The older they get the worse they get, and before they know it they are creatures of unfortunate habit. They have settled into ruts and are headed straight for the bone-yard.

After all, you can't get away from the fundamental truth that health is the basis of success as it is of peace and contentment. It is richly worth what it costs to gain.

Any man who ignores this elementary fact is simply courting failure, unhappiness and discontent. He is taking the joy out of life—and what is there left in life with the joy removed?—*Bulletin of Pharmacy*.

✱

### Income Tax Tips

No. 10

For the purpose of the income tax law a person's marital status is determined as of the last day of his or her taxable year, December 31, if the return is made on the calendar year basis, as most are. If on that day he was single, he must file a return if his net income for 1923 was \$1,000 or more, or if his gross income was \$5,000 or more. He is entitled to a personal exemption of only \$1,000. If he was married, although the ceremony was performed on December 31, he is granted the exemption allowed a married person for the full year, \$2,500, if his net income and his wife's combined was \$5,000 or less, and \$2,000 if the combined net income exceeded \$5,000. If the combined net income in husband and wife for the year 1923 equaled or exceeded \$2,000 or the gross income equaled or exceeded \$5,000, a return must be filed.

A widow or widower whose spouse died before the end of the year is classed as a single person. Divorcees and persons separated by mutual consent are classed as single persons.

No. 11

The period for filing income-tax returns for the calendar year 1923 ends at midnight of March 15, 1924. Heavy penalties are provided by the revenue act for persons who fail or "willfully refuse" to make a return or pay the tax on time.

For failure to make a return a tax-payer becomes liable to a penalty of \$1,000, and a further penalty of 25 per cent of the amount of the tax, unless a later return is filed and it is satisfactorily shown that the delinquency was due to a reasonable cause and not to wilful neglect.

For wilful refusal to make a return or pay the tax on time a taxpayer becomes liable to a penalty of \$10,000 or one year's imprisonment, or

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both, together with the cost of prosecution, and an added penalty of 25 per cent of the amount of the tax.

If in an income-tax return attempt is made to evade or defeat the tax, the offender is liable to imprisonment not exceeding one year and to a fine of not more than \$10,000 and costs, and, in addition, 50 per cent of the total tax evaded. If the understatement is due to negligence but without attempt to defraud, there is added 5 per cent of the total amount of the deficiency plus interest at the rate of 1 per cent a month until paid.

\*

An announcement is made by the American Rayo Corporation of a change in policy whereby they are now prepared to deliver the bichromated gelatin color sheets and other apparatus necessary for making color prints from Raylo negatives. By a simple operation the color sheets can be sensitized immediately before being used for making prints. This change in policy will make it possible for professional photographers as well as amateurs to save time in sending negatives to the New York Laboratories of the American Raylo Corporation for printing, as has been required heretofore. Some Raylo users have already ordered the apparatus in order that they may do their own printing.

## Routes of the Eastman School

PITTSBURGH, PA., February 26, 27, 28  
*Schenley Theatre, Forbes Street and  
Bigelow Boulevard*

INDIANAPOLIS, IND., March 4, 5, 6  
*Lincoln Hotel, Corner Washington Street  
and Kentucky Avenue*

ST. LOUIS, MO., March 11, 12, 13  
*Statler Hotel, Convention Hall*

CHICAGO, ILL., March 18, 19, 20  
*Auditorium Hotel, Michigan Boulevard and  
Congress Street*

MILWAUKEE, WISC., March 25, 26, 27  
*Milwaukee Auditorium, Engelmann Hall,  
500 Cedar Street*

\*

"Dad," said the youngster, just as the old man settled down for a perusal of his newspaper, "Dad, am I made of dust?"

"I think not," responded the unhappy parent, "otherwise you would dry up once in a while."

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## AS WE HEARD IT

H. Bryant will open a studio in the Boice Bldg., Hermosa, Calif.

Herbert B. Geraldts has purchased the studio of S. G. Rogers, Bowling Green, Ky.

O. A. Vik has recently opened a studio at Rapid City, S. D., after having conducted one at Sturgis for many years.

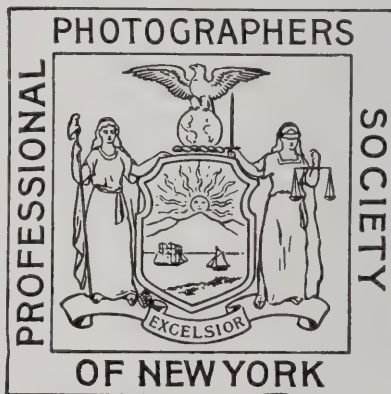
The College Studio, of Northampton, announces the opening of a modern photograph studio in the New Burnham Block, Greenfield, Mass.

Clarence Pfefferkorn, who recently sold his business in Augusta, Wis., to his brother, has moved to Ashland, Wis., where he has purchased another studio.

Controlling interest in the Kansas City Photographic Supply Company, of Kansas City, Mo., was purchased recently by George S. Kenney, who subsequently was elected president of the company. He purchased the interest of O. B. Reeder, associated with the supply company for twenty years, who retired as president. Bert L. Cook & Co., brokers, carried through the transaction. Mr. Reeder will enter the real estate and building business.

## DON'T MISS THE CONVENTION

OF



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# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 865

Wednesday, March 5, 1924

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## Editorial Notes

The great department stores make, on the whole, a lavish use of photography as selling aids. A walk through these commercial palaces reveals the fact with great emphasis. There is scarcely a branch in which you do not see photographs of the subjects placed on display. And we notice that customers and buyers attentively study them. Very frequently these photographs are employed to reveal the details of the manufactured goods which artists' drawings fail to include. We notice this particularly in respect of lace goods, fabrics, furniture, jewelry, and the finer articles of production. Harry Devine's valuable paper printed in the BULLETIN OF PHOTOGRAPHY for February

6th, is an eye-opener on the extent and ramifications of commercial photography.



The teaching of the manipulations of photography by motion pictures being now an accomplished fact, it is logical to look for a similar treatment of the duties of sitters when they go to be photographed. Would it not be well to have a few carefully trained models, skilled in posing, make films of them, and exhibit them in photographers' studios? Most people, when they visit these places, are in a pleasing, or unpleasing, state of doubt as to what they are likely to be called on to do by the operator. We know, for we have studied sitters innumerable from time to time immemorial. As a rule, they are filled with doubt and trepidation—especially, as Peggy Stewart points out, between the ages of twenty and forty, when their characters are forming. After that, as she also remarks, they become interesting—they are set in character.



We observe that Thomas A. Edison is seventy-seven years of age and that celebrations and congratulations have been in order. More and more evidence is accumulating contra-indicating that the widely published claim that Mr. Edison invented

the motion picture or any part of the machinery by which it is taken and shown, although it is true his name is linked with some devices for both purposes. There is, of course, no real inventor in the matter, although there are innumerable patentees. The closer the history of the subject is studied, the clearer does it appear that the picture and its mechanism are the results of a series of progressive steps in evolution. You have only to read Hopwood's classic book on this subject to realize this. And there are many other volumes having a like trend, notably Talbot's interesting book, a new edition of which has lately appeared.

✱

The "tricks and manners" of camera men forbidden to take views of a horse race are amusingly illustrated in a recent number of *Science and Invention*. The authorized photographers hired a veritable army of spies to weed out unauthorized camera men. They rented all the houses round the course and hired airplanes to patrol over the race course. They sent a pair of mirrors round the rear of the course and flashed light beams along the grand stand in order to blind any disguised picture takers' cameras. They protected the course with smoke pots, giving off great clouds of opaque smoke. It seems they were outwitted. Interlopers appeared in delivery vans, in crows' nests in trees adjacent to the course. Two women had cameras hid in their vanity cases. Where there's a will there's a way and it is hard to defeat the machinations of a clever photographer who sets himself to defy official regulations or personal objections to being "taken." Were it otherwise, the newspapers would fare badly.

✱

The photographer who is fond of calling himself a "professional" and an "artist" will not be flattered by the information, from Toronto, that he is classified as a "retailer," and is not required to take out a sales tax license. Not that it matters very much what he is called and we imagine few will

cavil at the term, but there it is. The common sense men in the business call themselves photographers and let it go at that. "A rose by any other name would smell as sweet." But an examination of photographers' letterheads and stationery reveals the fact that they are invariably fond of dissociating themselves as far as possible from the suggestion that they are either tradesmen or manufacturers. The more pretentiously the thing is carried out the greater, we imagine, is the effect on the public.

✱

The "transient photographic trader" has a hard time of it everywhere. At Hamilton, Ontario, a photograph dealer went into the city a few weeks before Christmas and solicited orders for photographs. He was compelled to take out a license, which cost \$250. But he decided to abandon the market and sought the refunding of a portion of his fee. The request was refused, amid a chorus of approval from the civic authorities before whom the matter was brought. The peddler is nowhere welcomed. He is looked upon as an undesirable member in any community, although it cannot be denied that he sometimes performs a useful office. The peripatetic photographer is, however, always with us and probably always will be. Years ago we patronized him and on occasion may do so again. One can never tell.

✱

Comes now Fred Payne Clatworthy, of Estes Park, Colo., who tours, with autochrome views, from San Diego to New York, lecturing on his exhibit and making a great success of the double entertainment. It appears that for the past six years Mr. Clatworthy has devoted the winter months to doing this kind of thing. He shows, among others, views of the Rocky Mountain National Park in Colorado, Grand Canyon National Park in Arizona and Zion National Park in Utah. He has been commissioned to prepare a permanent exhibit of color photography to be installed in the National Museum at Washington. Clat-

worthy's work, we are not surprised to read, is in constant demand before scientists and nature-loving audiences.

✱

The newspapers appear to be more and more willing to devote space to photographic enterprise likely to interest the public, and we are glad, therefore, to notice that F. S. Natusch, who operates a studio at De Kalb (Ill.), comes in for considerable publicity in the local *Chronicle*. According to the detailed description given, Mr. Natusch has an ideal equipment and his work is highly thought of locally. It seems that he landed from England at the age of twelve and became a photographer gradually and by degrees. It is an example of success only possible in a democracy like our own, where one may rise from the humblest beginnings to the greatest affluence. Congratulations, Mr. Natusch! The illustrations of the studio show it to be spacious, artistic and up to date.

✱

The city photographer of Montreal, E. L. Giroux, has returned from a visit to Paris, where he showed views of Mount Royal and Montrealers that attracted an attendance of 150,000 people, including the President and Premier of France, who expressed appreciation of the photographer's work. These photographs were originally shown at the Canadian Exposition. It is quite easy to understand that these pictures would greatly attract the French, who are still very much interested in Canada. Aside from the spirit of basic nationalism, it is good work to popularize exceptionally striking photography made on this continent, which Mr. Giroux appears to have done.

✱

Once an elderly lady was being shown over Nelson's ship, the *Victory*. As the party approached the spot where Nelson met his death, the attendant pointed to the brass plate fixed in the deck, and said: "There is where Nelson fell." The old lady was impressed, but not in the right way. "No wonder," she said. "I nearly tripped over that thing myself."

## Concentration

C. H. CLAUDY

"I guess I will not take any dessert." The Young Photographer beckoned the waiter to bring his lunch check. "I've got to get back. The only way I get things done right these days is to do them myself. Something always goes wrong if I am out for half an hour."

"Wouldn't it be awful if you were to die?" suggested the Old Photographer, lunching with him. "Your shop would have to close, wouldn't it?"

"Why, I don't know," hesitated the younger man.

"It would not," laughed the older one. "It would go right on without you. The man who has a business that he cannot leave for one hour in the middle of the day, has a job too big for him. If you think you cannot leave it to itself for a single hour in the middle of the day, you are either a colossal egotist or a poor manager. You can take your choice of the two criticisms. Your business should be better organized than that. You should so systematize it that some one is in charge and authority when you are absent. If you have no one on whom you can depend, it is high time you found such a person. As it is now, you make your entire business depend on your own health and strength.

"Did you hear about Old Man Hawkins?"

"No." The Young Photographer looked interested.

"He was an old-timer who started a tin-type place down town many, many years ago, from that progressed into photography. One day, when the old gentleman was on his way to the bank, he happened to see a two dollar bill on the sidewalk. He stooped to pick it up.

"From that day until he died, he walked with his eyes fixed on the sidewalk. That is how he became so stoop shouldered. He never found another two dollar bill. He did find 46,893 hair pins, 7863 buttons, 346 stubs of used theatre tickets, nine lip sticks



and two powder puffs but never any more money.

"He missed seeing a baby's smile, the white clouds scudding overhead, a fat man slip and sit down on his own hat, the faces of friends who soon ceased to speak to him, and in the end he missed seeing a flivver bearing down on him, and met his death under its wheels.

"All of which, youngster, is told to show that a man in this or any other business can become so tied down to a single idea, can become so mad about making money, that he defeats his own object. Some day he discovers that the fellow who got out and mixed with his fellow creatures, who became broadened by human contact, who seemed to pay less attention to his business than the plodder, the searcher for two dollar bills, has passed him in the business race. The one who is left always thinks it is luck.

"The Bible says 'Man shall not live by bread alone.' This is exactly what the man is attempting, who lives for his business alone. A certain amount of leisure, a certain amount of mixing with other men, is as necessary a part of business education as knowing how to change money.

"It is not all of photography to know how to make photographs. In this city are wonderful authorities on the law who work in other men's law offices. The lawyer paying them their eighteen to twenty-four hundred dollars a year may not know one-tenth as much law as they do, but knows people better.

"In this city are many physicians who are never heard of save when some less successful doctor calls them into consultation when they are in a tight place and a human life is at stake. They are men who know medicine, know anatomy, know remedial agents but do not know people.

"In this photography does not differ from other learned professions. To make a success in it, we must know people. We must know them socially. Before we can sell them our photographs, we must first sell them ourselves.

"The old rule of the professional fisherman says, 'To catch fish, you must go where the fish are.' To know people you must meet them, and the way is to go where the people are.

"I do not know anything about palmistry. I never did believe that the lines in a man's palm foretold anything of what was going to happen to him in the future. But I do know that the lines in a man's face show what has happened to him in the past. Old Father Time carves the wrinkles. The ends turn up and make him look like he was laughing or turn down and make him look as if holding a lodge of sorrow, depending on how he lives.

"The photographer who spends his time with his nose in a ledger, his hands in the developer, his head under a black cloth, is much more likely to have lines of care and worry seamed in his face than he who assigns the purely mechanical tasks to others and keeps for himself a general direction of his business. Take every opportunity to meet people, to smile with them and to make them know you as a good fellow. It is then easy to convince them you are a good photographer.

"One other thought and I will let you go back and push your nose up against the photographic grindstone. No man who sticks to business, as you claim you have to, can have perfect health. It is unimportant to your business, which will go right on after six fellows from the lodge have carried you out feet foremost, but it is important to you.

"No man with indigestion can be genial. No man with a hurried lunch under his belt is in fit physical condition to handle employees, meet people or transact business of any sort. I have kept you for fifteen minutes now and I think that beef stew you ate has had time to digest, so you can go back to work if you are in a hurry."

"Let's take a stroll up the street," laughed the young man, "and see what our hated competitors are exhibiting in their show windows."



Adams' Studio  
Wilson, N. C.



The Goodrich Studio  
Henderson, N. C.

From the Exhibit of the Eastern Carolina  
Photographers' Association



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

What do you think of it—the Membership Letter and Advertiser from President Stearns? Of course you have received your copy by this time, they were mailed to every photographer in the United States and Canada. We will now know that any photographer who inquires about the benefits to be derived from Membership in the P. A. of A. was accidentally overlooked in the mailing and will be pleased to send him a copy. The Code of Ethics, you will note, is on the reverse side of the membership application.

Here is a good point to consider for those of you who know you are going to the Milwaukee Convention. By Convention time, August 4th to 9th, the year will be more than half gone. Why wait until that late date to apply for membership? Between now and August, you are losing five perfectly good months' service of your credentials. You are building up a nice little pile of work for the Secretary's Office just at a time when Convention details will be paramount. To be sure—your one single membership is not much to "sandwich in" with our other work, but multiply it by the number who might also wait until the last minute and then judge for yourself whether or not it becomes an inconsiderate item. You may rightfully expect a good Convention and we want to give it to you. Are you willing to coöperate to this extent?

✱

## *Traveling Exhibits*

"Traveling" is a good name for them. They are moving quite lively this season,

with some bookings now running up to May and June. Telegraphic requests on short notice are uncertain of being filled, but we do our best. Bookings should be made with the General Secretary at least three weeks in advance.

✱

## *A Long Lost Brother*

We have been requested to try to locate James Lewis Potter, who was last heard from while operating a studio in St. Louis, about twenty years ago. It is possible his son, Charles E. K. Potter, may be carrying on the photographic business. A sister of James L., living in Dublin, Ireland, is anxious to learn her brother's address. Information regarding either of the above will be greatly appreciated.

✱

## *Winona School*

The prospectus for the 1924 session has been mailed to the many inquiries regarding the School and will be sent immediately to any others, upon request. 125 reservations is not a very large number to meet the demands this year, judging by information in hand, so, "A word to the Wise is sufficient."

✱

They had just completed the fifth dance and had strolled out to the balcony to rest. He, just out of high school, and she, out of high school, also.

"So," he said, beginning the conversation, "you are from Indiana?"

"You're mighty right," she answered, "Hoosier girl."

He stuttered and stammered. "Why—er—really—" he said, "that is, I don't know—I mean I haven't decided yet, who."

## Figures in Landscape and Genre

It may be open to question whether figures are essential to increase of interest in a landscape, because so many beautiful examples show where the motive has no need of their inclusion, where in fact, the introduction might possibly be regarded as an intrusion: nevertheless, it may be said that in the majority of cases the presence of a figure or figures enhances the sentimental value of the subject, thereby constituting them a pictorial asset.

But genre work, excepting that kind which is more akin to still-life, always appreciates their aid to expression of motive. Portraiture, to be sure, often approaches the character of genre and is always intensified thereby in interest. But portraiture is generally a class in itself, subject to methods foreign to the other classifications.

The dividing line between landscape with figures and genre proper is not very pronounced. In genre, where figures are concerned, however, the landscape is relegated to the position of accessory as to a means for setting off to better advantage the initial topic, and so when one speaks of landscape with figures, the interpretation is that the landscape is the essential and the figure accessory, and hence over pronouncement is unadvisable of that which is to be looked at merely as a support to the natural scene or something to better concentrate the interest of the observer upon the features of beauty it may present.

Roughly, it might be put, genre landscape admits of figures of some size; landscape with figures, conditions minor-proportions. Composition is the filling of space so as to make the combination and associations of the parts included pleasing to the artistic eye. Much experience, or the possession of inborn taste, is requisite to so dispose the figures as to get variety with harmony of relation of parts.

There are certain general principles which are accepted as applicable to the

introduction of figures in a picture. Of course such rules are not to be blindly followed, but are subject to individual modification to suit the particular case.

One thing is worthy of observation, however, whatever the subject of the picture may be, if more than one figure is introduced, it is imperative that an imaginary line, supposed connecting the heads, must be of a character pleasing to the eye. It is of importance, therefore, to carefully consider the relative position of the heads of the figure.

Suppose we have a group, look at the heads and note the character of the combined lines by which they may be connected. You will perceive that, if the heads are so spaced that imaginary lines connecting them make some regular geometric figure as an arc, circle, square or equal-angle figure, that is the heads so distributed as to be equidistant, the effect is not at all pleasing.

By simply shifting the positions of the figures, it is easy to break up this unpleasant symmetry and add to the pictorial effect. For instance, if you have say two figures, the two heads should never be in the same vertical or horizontal line. Suppose we have these two figures, one kneeling, the other standing, greater action is given the group if you bring the head of the lower figure a trifle in advance of the upper.

If we have three figures to dispose of, say two standing and one sitting, never have the lower one so that its head is equidistant from the two upper heads. Instead of an equilateral triangle, have the lines from an oblique angle triangle. Converging or radiating lines are generally objectionable, unless the convergence is necessary to the subject.

For instance, in a photograph where all the arms of the figures seem to radiate from one fixed point, does not our eye naturally turn towards the common centre, expecting something, but if it finds nothing of interest, it is disappointed and the enjoy-

ment of the subject is lessened. If the lines converge, there must be something calling for our attention at the common centre.

The mention of the arms of the figures reminds us that these members of the human body present difficulty in management, especially in a group picture. Concealment is out of the question, and they must therefore be made to play a decorative effect in the picture, and where this is impossible, must be disposed of so as not to call too much attention to themselves.

Sometimes in a group the arms and hands of the figures cross, this is natural and unavoidable, but never let them cross at right angles, obtuse angles are less pronounced and so more pleasing in the presentation. Repetition of the same kind of lines, as a rule, is to be avoided, although repetition is sometimes a necessary feature, but repetition must then be in a minor key to the more obvious feature. Repetition should be used to give emphasis.

First get a general idea how the figures should be disposed of, then consider detail arrangement, and you may find advantage in making some minor changes, but always appreciate what a slight alteration may produce upon the general effect. It is surprising how a slight change will often give you a suggestion to the advantage of the picture and you get some more pleasing effect than what you intended. A casual natural movement on the part of one or more of the figures in the group may thus stimulate you to production of something new to yourself.

The principal figure of the group, the one about which the others associate, what we might call the star-actor or hero of the story, should like its analogue in the play or story, receive most attention, the others being purely accessory, but do not conclude that this figure must necessarily be in the centre nor need it have the chief illumination, as is so often the case. You must not forget the secondary figures, however, unless these be so disposed of so as to show

their relationship to the leading figure, they will look like trespassers upon the scene; suggest merely individual portraits of people on the one plate. How often do we see this in a group to the detriment of the subject.

But photographers are not the only artists who err in this particular. We could point to not a few eminent painters who do the same. The models in such pictures seem already for the exposure, their conscious look advertising it.

A word here as to the size of figures in a picture; by "size" we mean relative to plate dimension. Figures should not be so large as to look cramped in the allotted space. Sufficient room, for instance, be given to suggest the possibility of a seated or kneeling figure arising. Impression should never be conveyed of encountering mishap by abutting against the top of the plate. Some pictures give impression that the figures suffer for want of atmospheric surroundings.

On the other hand, the figures should not be so small as to look like a scene on the stage. But never crowd the subject with too many items of interest. It is often a temptation to fill up some space which looks empty, but empty space is often necessary to indicate that movement is possible for the participants in the scene. Figures, if properly put in the landscape, are of value, a fact appreciated by painters from the beginning of landscape art. Claude and Poussin first showed how important is their introduction. But unless they are properly introduced, the picture is "more honored in the breach than in the observance."

There are, to be sure, certain kinds of landscape in which they are inadmissible, such as want to depict the sentiment of loneliness. Sea views, too, unless the shore is a feature as well as the water, are often the better for their omission, because nowadays the seamen and the water craft lack picturesqueness. We seldom see, now, the quaint groups of former days. In pastoral



scenes the chances are better. The unthrifty farmer is not entirely extinct. Despite his bad example from the economist's point of view, he is certainly a boon to the pictorialist, more charming to the artistic eye than the trim, well-dressed agricultural gentleman who, with pride, exhibits his slick cows, plump and well curried horses and his array of field instruments of the most approved manufacture.

Still, there is opportunity to get pictures such as Berghem delighted to paint, unkempt horses and broken down wagons, which seem more in harmony with nature's surroundings. All the eminent English painters of the early nineteenth century introduced figures in the landscape. Turner is profuse in the introduction.

About cottages, or along rural lanes and in market places, and sometimes even in big cities, one happens upon something particularly charming. It is the happy accidents which give artistic quality, not the premeditated groups. Groups in the harvest fields, even with up-to-date reapers, etc., often give opportunity for pictures. Whenever you intentionally place a figure or figures, always have a feeling for perspective. Unless the figure is placed relative to the perspective, even if it does conform to size requirements, it does not fit in well.

You will find this is due to the position of the figure relative to the horizon of the picture. Take an ordinary size figure, for instance, in position against the horizon, say thirty feet from the camera, with the camera at the height of the eye when the photographer is standing up, the horizon appears to cut across the shoulders of the figure; lower the camera to his position when kneeling, then you note that the horizon cuts the figure about the waist. The vertical reduction is proportional throughout the whole landscape, for example, the spaces from the figure to some object beyond it, a fence, let us say, or a hedge, all these are proportionately reduced.

Where the horizon bisects the shoulders, the figure will look relatively smaller to the scene than when the horizon strikes the small of the back. This placing of the figures is supposed to be on a level ground, of course, but when the ground descends a little, the horizon must go up. It is remarkable what a difference is made by a little rise or depression of the ground. Judgment is here necessary.

Artists, before the days of pictorial photography, used to take great liberties in placing figures in landscape, but not now. Since the lens has taught them the necessity of truth we do not see aforesaid incongruities.

## There's Money in Your Window

### *Earl Hardy Tells How to Get It*

Lenoir, N. C., has a shrewd student of female human nature, as well as a good advertiser and photographer in the person of Earl Hardy, whose success in making money out of his window display we commend to the notice and imitation of our readers, anxious to increase their business at comparatively small outlay. He offered the high school students in the city, prizes for the best article about his window. The students eagerly competed for the three prizes of \$5, \$3 and \$2. The daily papers published articles about the contest and so

did the school paper. For his \$10 prizes, Mr. Hardy estimated that he obtained at least \$25 worth of advertising.

But as to the business! This proved to be worth \$200 in cash from the high school students having pictures made for Christmas presents. Then their mouth to mouth advertising increased Mr. Hardy's Christmas business \$375 more than he would have obtained without the students. From an investment of \$10 and a little labor, a gross return of \$575 looks good to the BULLETIN OF PHOTOGRAPHY. How does it look to you, friend Reader?

We congratulate Brother Hardy, on his enterprise and success, and we heartily commend his example for imitation. It is by no means the first time, of course, that a window display has been turned to profitable account as our past columns testify, but the idea cannot possibly grow old or stale. For "youth will be served." It is always competitive and acquisitive and can easily and honorably be made to boost the photographers' business.

\*

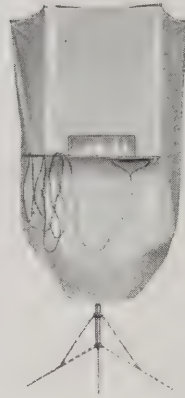
### Home Portraiture

The "at home" portrait is, I think, likely to become more popular with the public, and I am surprised that business photographers do not cultivate it more. One or two of my professional friends in Europe write me that they are doing very well at it. There is a vast field open for enterprise in this direction. It might be hazardous to conjecture that the professional's studio will ever become a thing of the past. It will not, of course, but I believe that as the taste for pictorial photography spreads among people of refinement, the desire to be photographed in their own homes will grow. The comparison of a visit to a photographer with that of a call upon the dentist still holds good in many minds. But to be visited by the photographer in your own home would carry the minimum of dread in most minds.

The same with regard to the color of our photographs; black at one time was all the rage; now warmth of effect is mostly sought after, especially in exhibition work. The small camera, too, for outdoor work in the hands of non-professionals is almost exclusively used, subsequent enlargement being trusted to for the final results. At one time within my recollection and experience, 8 x 10 and 6½ x 8½ were quite common objects of the great outdoors. Now they are never seen, save, of course, in the hands of those whose business it is to take large direct pictures, of which a considerable volume is accomplished.

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to photograph those parties, banquets and gatherings which are constantly being held in your locality.

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## Middle Atlantic and Southeastern Convention

The Middle Atlantic and Southeastern Photographers' Association will hold their "twin" convention in Asheville, N. C., May 19-20-21-22, 1924—the "Land of the Sky."

In the beginning of all things that are, Nature in her kindest and most gracious mood, selected and set apart the separate units that most appeal to the comfort and happiness of the human family, parceled them together and deposited them in the "Land of the Sky," of which Asheville is the business, social and educational center.

Nature made the "Land of the Sky," where every scene is a picture, the most perfect all-year playground and pleasure resort in America, and placed within the swing of a circle a hundred miles around Asheville, a hundred peaks a mile high, sixty-four of them 6,000 feet and upward, with a climax of altitude in Mt. Mitchell, 6,711 feet (highest peak east of the Rockies) all clothed with forests of hardwood, spruce and balsam; rivers and sparkling streams; cascades and falls, and a climate unsurpassed in all the world for any season and for all-year-round human comfort. Then Nature smiled and rested content in the knowledge that all the world would eventually come and enjoy her choicest handiwork.

This article is an invitation to you to come and enjoy with us the rich gifts Nature has, with lavish and prodigal hand, given Asheville and the "Land of the Sky." Make this your playground. Make this your vacation land.

For generations Western North Carolina has been called the "Land of the Sky." It has long been characterized as one of the most exquisitely beautiful regions in all America. A visit to this favored land enables you to rest and recuperate, and, at the same time, through modern facilities, comfortable and delightful, to come into contact with Nature in her most charming and agreeable moods.

The twenty some odd members that attended the board meeting last October unanimously agreed that no previous convention was ever held in such a lovely spot, nor were the hotels so ideally arranged. Kenilworth Inn (headquarters) is the last word in hoteldom. All rooms used in connection with our meeting are modern—up-to-date—beautiful, and each window frames one of Nature's masterpieces of scenic art.

This gathering will certainly go down in photographic history as the "Convention Beautiful."

Make your plans now to attend this year's largest Eastern photographic convention. Special summer railroad rates are effective May 15th, from all points south of the Potomac and Ohio Rivers, including Washington, Cincinnati and St. Louis, and as far south as Miami and New Orleans; through Pullmans from all principal points.

Those who want to "automobile up" will find the roads good—especially in May. Visiting cars

from practically every state east of the Mississippi are to be seen on the streets of Asheville.

One hundred and fifty thousands of tourists come to the "Land of the Sky" yearly—"there's a reason." Convention program to be announced later.

Asheville's our city now—yours when you come. May 19-20-21-22.

L. L. HIGGASON, *President*.

Middle Atlantic States Association.

### HOTEL RATES

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms (limit 25), private bath, when occupied by 1 person, \$10, \$12, \$14 per day.

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

Prices vary according to the size, location and appointment of the rooms. Where rooms are rated for two persons and when occupied singly, the double rate, less \$5.00 for dining room service, will be charged.

Limiting the time to this Meet, the above special rates will apply before and after the session, if you choose to use them one week. All rates *American plan (with meals)*.

\*

"Pop, I got in trouble at school today and it's all your fault."

"How's that, my son?"

"Well, you remember when I asked you how much a million dollars was?"

"Yes, I remember."

"Well, teacher asked me today, and 'helluva lot' isn't the right answer."—*Palo Alto Times*.

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## Income Tax Tips

No. 12

When, by reason of illness or absence from home, additional time for filing an income-tax return is required, the taxpayer should address to the collector of internal revenue for the district in which he lives a request for an extension. This request must be mailed before the return is due, March 15, 1924.

The collector may grant an extension of not exceeding 30 days. As a condition for granting such an extension the collector may require on or before March 15 the filing of a tentative return. A tentative return should be made on the usual form, marked "Tentative," and should contain a sworn statement of the estimated amount of tax due.

If before the end of a 30-day extension an accurate return can not be made, appeal for a further extension must be made to the Commissioner of Internal Revenue, Washington, D. C., together with a full recital of the causes for the delay. The commissioner will not grant an additional extension without a clear showing that a complete return can not be made within the 30-day period.

✱

## Routes of the Eastman School

INDIANAPOLIS, IND., March 4, 5, 6

*Lincoln Hotel, Corner Washington Street  
and Kentucky Avenue*

ST. LOUIS, MO., March 11, 12, 13

*Statler Hotel, Convention Hall*

CHICAGO, ILL., March 18, 19, 20

*Auditorium Hotel, Michigan Boulevard and  
Congress Street*

MILWAUKEE, WISC., March 25, 26, 27

*Milwaukee Auditorium, Engelmann Hall,  
500 Cedar Street*

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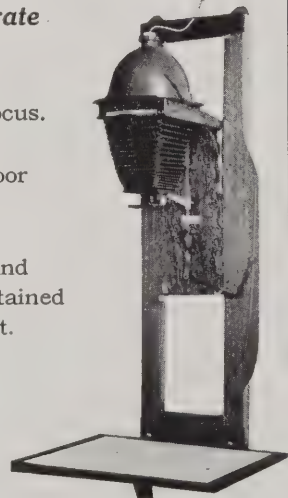
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## \$100 in Cash Prizes



"THE END OF A PERFECT DAY"

WE want *sharp* and clear photographs of little children under five years of age. We want them in some natural or playful position, or falling asleep (similar to the illustration herewith.) We do not want the kiddies just being photographed—the pictures must tell a story.

### THE PRIZES ARE:

First Prize	.	.	.	.	\$40
Second Prize	.	.	.	.	30
Third Prize	.	.	.	.	20
Fourth Prize	.	.	.	.	10

with the privilege of buying at \$5 each, other subjects, if agreeable to the owner of the negative

**CLOSING DATE, APRIL 10th, 1924**

### THE RULES

No print smaller than 4x5 will be considered. If it is larger we prefer to have it. The larger the figures are, the better chance you will have.

Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

We do not ask for particulars as to how the print was made, nor does this enter into the question of the awards. We want results only.

Do not tell us that you are sending prints.

Just send them and place your name and address on the back of the mount or print, but be sure to mark the outside wrapper with the name of the competition.

All prints will be returned, provided postage is enclosed with the original entry, excepting those winning prizes, then these pictures and the negative become our property.

We reserve the right to reproduce the prize-winning photographs.

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## Our Legal Department

*Dear Sir:*

Last August a firm in Chicago sent us a shipment of plaster-cast goods. They were packed in a box so small that it was impossible to include the necessary packing, and when they arrived, every piece was broken or damaged. We at once made claim for damage with the express company, and their local agent told us that their claim man advised us not to pay for the goods. The local agent also told us that the general claim agent had taken the matter up with the people who made the shipment on account of having had trouble with their packing at other times.

On January 8, 1924, we received a letter from the express company stating that they had decided not to entertain the claim, because the box showed no evidence of rough handling or having met with any accident, and that the box was entirely too small to permit sufficient packing for that class of merchandise.

A local attorney now has the account and insists that we pay same or defend a suit for it.

What can you tell me about it?—C. W. G.

*Dear Sir:*

Answering yours of the 23rd inst., I should refuse to pay the account. I assume that these goods were bought something like f. o. b. shipper's station. Now, ordinarily, when they were delivered to the railroad at the shipper's station, they were legally delivered to you and any injury which occurred to them from mishandling by the express company would have no bearing upon the seller's claim upon you for the purchase price. You would have to pay and then proceed against the express company. This rule of law, however, has this condition, namely, that the seller must have delivered the goods to the carrier in good condition, which, of course, includes proper pack-

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Every tray first quality. Not a second in the lot. All Guaranteed.

	Catalogue Price	Sale Price Special
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7 x 9 . . . . .	1.50 . . . . .	.65
8 x 10 . . . . .	1.75 . . . . .	.89
10 x 12 . . . . .	2.50 . . . . .	.98
11 x 14 . . . . .	3.80 . . . . .	1.89
14 x 17 . . . . .	5.30 . . . . .	2.95
17 x 21 . . . . .	7.00 . . . . .	3.88
20 x 24 . . . . .	12.00 . . . . .	6.75

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ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
New York . . . . .	Hotel Pennsylvania, New York City . . .	March 4, 5, 6 . . . .	Seaward A. Sand, 98 Main St., Lockport, N. Y.
Middle Atlantic . . . .	{ Kenilworth Inn, Asheville, N. C. }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . . .			{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco . . . . .	. . . . .	I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . . .	Maplewood, N. H. . . .	. . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	. . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .	. . . . .	C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .	. . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

ing. If the packing was improper, there was no proper delivery to the carrier and the seller did not comply with his agreement. You therefore have a good defense to an action for the purchase price.—E. J. B.

\*

Dear Sir:—

A number of months ago I made a negative and some photographs of some old shoes and a leather strap which had been treated with some kind of oil intended as a preservative. These articles had been worn and exposed to the weather elements and were being photographed to show the preservative qualities of the oil.

About two months ago the party wanted some more prints. The negative could not be found, so I told him I would make another negative if he would bring in the articles again. He said he wanted two prints now but would want at least fifty and probably a lot more than that.

I told him if he wanted fifty I would not charge him for making a new negative. He asked the price of the fifty prints, which I quoted him. He came in later and asked for the two prints and the negative. I gave him the two prints for which he paid but refused to let him have the negative when I learned that he had been given a lower price than that which I quoted him for prints to be made from the negative I had made.

After some parley he said he would just take the two prints now. Suspecting that he intended having the photograph copied, I took the two prints and marked a circle with the letter C inside the circle to indicate they were copyrighted. I then mailed, within ten minutes, two copies of the photographs with money order for the fee to the Register of Copyrights, Washington, D. C.

I have learned that he did have the photographs copied and has placed them on

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R. W. Trowbridge

Paul Outerbridge, Jr.

Francis Bruguiere

Karl Brown

Famous Players-Lasky

Charles H. Partington

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GRAF SUPER LENSES

exhibition in various stores with the oil offered for sale.

I would like information as to my rights as against the proprietor of the oil, the photographer who made the copies, and the dealers who exhibit the pictures.—F. C. W.

Dear Sir:—

Yours of recent date has been referred to me with a request that I answer it direct.

In the case you submit, it seems clear that you have no right against anybody. I conclude from your statement of the facts that the owner of the oil process merely employed you as photographer to make certain pictures. If this is true, you cannot copyright the result of your work, because in so sense was it your original production.

The owner has a perfect right to take the picture which you made and copyright it himself, or to have it copied. Your only right is to get pay for your work from the owner.—E. J. B.

## AMONG THE SOCIETIES

### Professional Photographers' Club of Central Iowa

The Professional Photographers' Club of Central Iowa held its meeting January 29th, at Tyler's Studio, Newton, Iowa.

Every member participated in the proceedings, each being assigned some topic associated with the profession. This made proceedings most interesting and of practical value to the fraternity. These topics were mutually discussed, in this way adding much of practical importance, especially as the subjects were elucidated by actual demonstration—the studio surroundings being called into requisition.

Officers were elected, at the opening. Lyle B. Tyler, the appointed host, was chosen President; Ross Apgar, Secretary, and O. C. Courtright, Treasurer.

The subjects were well selected, and they embraced pertinent phases. O. C. Courtright gave a practical talk on "Composition and Lighting, in Three-Quarter Length Portraiture;" D. D. Pierce, on "Hand Posing;" Leo Graham, "The Photographer as His Own Publicity Agent;" A. J. Finn, "Advertising Schemes for the Photographer;" J. C. Scoles, "The Photographer and His Place in the Community;" W. F. Barnett,



THE SERIES B

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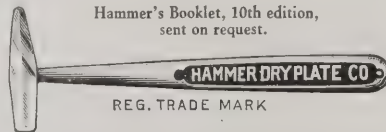


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"Commercial Opportunities Overlooked by Small Town Photographers;" an illustrated talk by A. L. Childs, "Paying Side-Lines in Photography;" R. E. Apgar, "Child Photography at the Between Age;" Scotty Anderson, a representative of the Eastman Kodak Company, chose as his topic "What's the matter with the photographer of today?"

Whatever the character of his discourse may have been, we think the orator could have little to say disparagingly of the photographers of the Central Iowa Club. The papers, considered from their mere titles, are evidence that the members of this Club are "live wires," and know whereof they speak. It would be most profitable to the profession if other conventions presented a program, comparable with theirs, inasmuch as all that was discussed is of real interest and practical value to active workers.

The other papers were: "The Retoucher," by W. C. McIntire; "Backgrounds," by W. L. Smith; "Short Cuts in the Dark-Room," by Mr. Kingdom; A. L. Spellman spoke of "The Photographer and His Library," a new topic well handled and most interesting. L. R. Chisman gave an excellent talk on "How Can We Get Middle-Aged People into the Studio?" I. U. Ukenberg spoke about "The Customer," an excellent and lively talk.

The session was wound up by an enjoyable banquet in the evening at the Churchill Hotel.

✱

## Missouri Valley Photographers' Association

At the meeting of the official Board of the Missouri Valley Photographers' Association, the Board decided that as the National comes to their territory this year, it would be advisable for the Association not to hold a convention in 1924. We will concentrate our efforts on the National and do all we possibly can to make the attendance from this section all that it should be. We expect to have representatives there with a little program of our own. Outside of the National, our program for the year will include the furnishing of from one to three *big men* to put on demonstrations at each of our club meetings in this territory. We are also working out a plan for other helps for our membership.

We shall be on the map in spite of the fact that we do not meet in a body this year.

CLARENCE GALE,  
Secretary.

✱

## South Dakota Photographers' Club

Nearly thirty photographers from over the state were in session on February 19th, at the Obermeyer Studio, Sioux Falls, S. D., for the semi-annual meeting of the South Dakota Photographers' Club, hearing lectures, discussions and seeing demonstrations of advanced photographic methods. Election of new officers will not take

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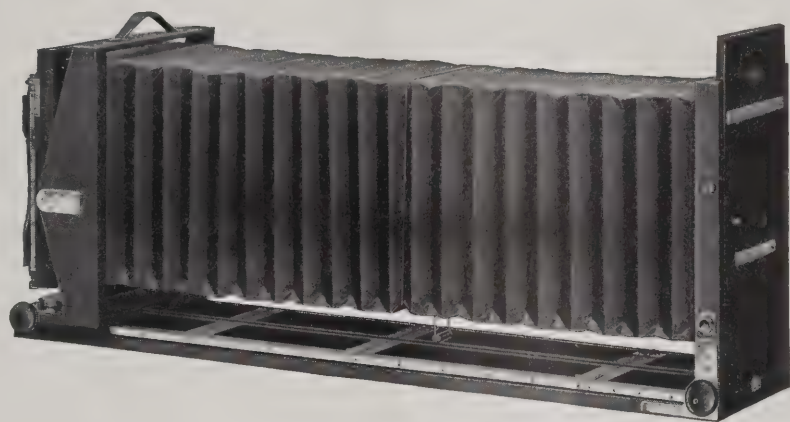
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*Two sizes of*  
F. & S. COMMERCIAL CAMERAS



The 8x10 and 11x14 models are now available. Both cameras have extreme rising and falling front board movements, large square bellows and extreme back swings. The beds are made in four sections, each equipped with a tripod plate, so that long or short focus lenses may be used or the cameras may be supported by two tripods. These cameras represent the highest type of workmanship and are made of selected mahogany and cherry, hard oil rubbed finish. All brass parts are dull finished.

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place until the next meeting in May or June. The Club was organized last May in Mitchell. E. V. Wilcox, of Scotland, is president, and Paul High, of Mitchell, is secretary.

Convening at 9 A. M., the photographers heard a talk by Robert Voiland, of Sioux City. He explained different parts of a photograph in detail. Mr. Voiland had an extensive exhibit with him.

Practical demonstrations were a part of the program. John Probst, of Minneapolis, a representative of the Eastman Kodak Company, was in charge of the demonstrations. Another feature of the meeting was the exhibit of photographs by the members, and the criticism and discussion of them.

Parker, S. D., was chosen as the place for holding the next convention.

✱

### A. B. C. Photo Producers' Association

At the Convention of the A. B. C. Photo Producers' Association, which was held at the Chamber of Commerce, Springfield, Ohio, February 14th, resolutions were adopted advocating the use of more advertising space in the newspapers; the creating of a credit bureau; the installation of cost accounting at the various studios; fixing of a schedule of rates for outside calls.

It was decided to change the name of the Association to that of the Master Photo Pro-

ducers' Association. The Association voted to join the Photo Finishers' Association of America.

Decision was reached to hold two special conventions this year, one at Milan, Ind., May 30, and another at Indian Lake, near Bellefontaine, the second Thursday and Friday in June. By that time it is hoped to have at least six states represented in the Association. Five were reported Thursday: Ohio, Indiana, Kentucky, Wisconsin and Michigan.

President Clarence E. Runey, of Cincinnati, stated after the convention that it is probable that an increase in the cost of materials will compel the photographers to advance their prices twenty-five per cent.

The feature of the convention in the afternoon was a series of round table discussions on various matters pertaining to the profession. Cost accounting was discussed by Paul Muller and others. Mr. Muller was made chairman of this committee.

H. A. Murray, of Hamilton, was named chairman of a committee on abuses in the industry, and William Schuster, of Cincinnati, was appointed chairman of a committee on the creating of an examining board.

New officers will be elected at a later convention.

✱

Man—"Is New York the next stop?"

Porter—"Yes, sah; brush you off, sah?"

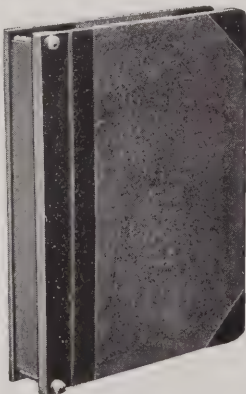
Man—"No, I'll get off myself."

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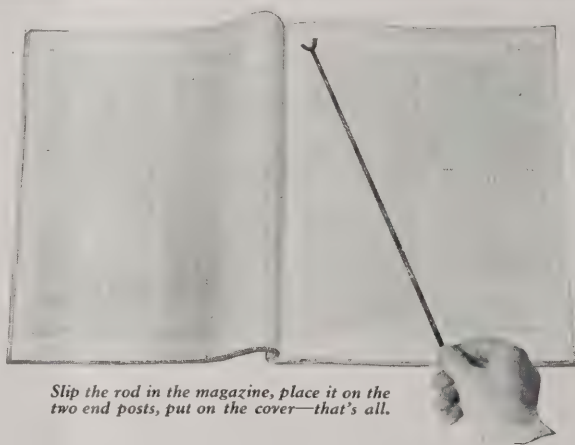
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Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

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## :: OBITUARY ::

### FRANK B. CONOVER

Frank B. Conover, President of the Tiffany Studios, 49th street and Madison avenue, New York City, committed suicide on February 2nd by slashing his throat with a razor. Mr. Conover had been in poor health for over a year. He is survived by his widow.

### WILLIAM A. BALDRIDGE

William A. Baldridge, photographer of Terre Haute, Ind., and Akron, Ohio, died on February 2nd at the home of his sister, Mrs. C. E. Lewis, 1433 Barbour avenue, Terre Haute, Ind., after a prolonged illness.

### ROBERT F. KRUMHAR

Robert F. Krumhar, fifty-nine years of age, died on February 14th at his home in Lakewood, Ohio. Mr. Krumhar was fifty-nine years of age and was one of the oldest business men in this section, having conducted a studio in Cleveland continuously for the past thirty-eight years. His death came after an illness of almost eight weeks. Mr. Krumhar is survived by his widow and daughter to whom we extend our sympathy.

### G. H. PERKINS

G. H. Perkins, photographer of Portland, Ind., died suddenly at his home on North Meridian street, on February 17th, of heart trouble, due to overwork. He had been in apparently good health until a few days ago when he was stricken with an attack of kidney trouble, which affected his sight. Mr. Perkins came here some time ago from South Bend and established the Perkins Studio. He is survived by his widow.

### ELIAS CHAIT

We have received word of the death of Mr. Elias Chait, which occurred January 31st. Mr. Chait was a distinguished member of the Professional Photographers' Club of New York, and acted as its secretary for much the greater part of its existence. Mr. Chait was fifty-eight years old. He was a native of Russia, where he served apprenticeship to his craft at Petrograd.

He came to America about thirty-seven years ago, and his connection with the Eastman Kodak Company continued for over fourteen years. Mr. Chait had been ill for a long time, battling with a dreaded malady courageously, to which he finally succumbed.

He leaves a wife and daughter and is lamented by a large circle of friends by whom he was much appreciated and loved. He was held in high esteem and affection by the members of the club with which he was long associated.

### LORENZO MARVIN BAKER

Lorenzo Marvin Baker, widely known as the founder of the Baker Art Gallery of Columbus, Ohio, and a resident of Columbus since 1852, died on February 6th at his home, at the advanced age of ninety; death being due to infirmity of age.

Mr. Baker was born April 20, 1834, in Copenhagen, N. Y. When he first came to Columbus



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from Cleveland, he made the trip by stage coach, the railroad not having been completed.

His first photographic business was located near Main and High streets in 1860. After a number of years in this business he was made president of the old county board of appraisers. He also was made deputy of the Ohio Penitentiary, in which capacity he conscientiously performed his duty.

Mr. Baker's death closes the active life of the founder of one of the oldest established business houses in Columbus, and although he has not been active in the affairs of the Art Gallery for some years, he still had a lively interest in it and visited it frequently, and was always concerned much with its progress. He spent a day there while the Christmas trade was at its height.

Mr. Baker is survived by his son, Dewey H. Baker, who has been directing head and part owner of the studio.

Mr. Baker was widely known by the photographic profession and much honored.

\*

## Your Reception Room's Mission

*What It Should Be and What You Can Make It*

The writer has a very distinct recollection of a number of photographic reception rooms, having been a traveling representative of a photographic supply house at one time. And, needless to say, all of the many impressions received were not favorable.

Preposterous as it may seem, I have seen a so-called reception room in which the main piece of furniture was a glass show case, similar to those once used in grocery stores, and in this show case, among a mass of soiled cabinet photographs, was a horned toad to which a soiled child, behind the counter, was feeding bread crumbs.

There wasn't much to be said for such a studio, but such a studio did exist and the man who owned it was making photographs and paying his stock house bills.

I don't imagine there is such a studio in existence today, though there may be many in which the reception room is hardly what the name implies.

Many of the reception rooms of modern studios would offer a striking contrast to even the best of those of a few years ago, because we have made very noticeable progress in our ideas of what a studio should be.

I have one reception room in mind which I believe is furnished in such good taste that it would hardly be possible for any stranger to positively identify it as part of a studio, if he had not seen the name on the door or the display at the entrance.

You may think that an element of advertising had been overlooked, but such was not the case. The display at the entrance was all the advertising that was necessary.

You do not run for a car after you have caught it. Neither do you need to keep on advertising the fact that you are a photographer after you have the customer in the reception room, where a

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sale depends entirely upon the good impression your studio creates and the sales ability of the one who presides over the reception room.

The term "reception room" was at one time pretty much of a misnomer, but modern studios are making their reception rooms what the name implies.

If the work the studio produces is well displayed in a street case or a display window, it is hardly necessary to duplicate such displays in a reception room. This room can then be made to reflect the good taste of the photographer and by creating a good first impression it will have a greater influence towards sales than if it were cluttered up with a great lot of sample photographs.

The reception room should have very much the appearance of a comfortable living room and the few pictures that are hung on the walls should suggest the way in which such pictures can be used in the home.

Such pictures as are displayed should be carefully framed in good taste and samples that are to be shown when making sales can just as well be kept out of sight when they are not in use.

It's a bit different from the display of general merchandise. Your customer does not buy the pictures you display, and when he or she is being sold it is often necessary to make numerous suggestions.

You cannot influence decisions so well when a great many portraits are displayed. A lady may make a selection of a style of portrait that would

not be suited to any but a school girl type. But if she has selected this style from a large display of samples, it is difficult to change her decision.

On the other hand, if there are few samples displayed, the receptionist has the opportunity of showing only those styles of work that are suitable to the particular customer. There is no need then to display work of all prices when it is very clear that very cheap work or very expensive work, as the case may be, is not wanted.

Some photographers still maintain that a cashier's desk or a sales counter is necessary, and so it may be where a great volume of work is produced. But for the studio that has a fair average business or that makes sittings by appointment, the living room type of reception room has the advantage.

Such a room permits of more comfortable and artistic arrangements, creates a better impression and offers better opportunities for sales. The receptionist can use a good-looking desk, such as would be found in a home, and can have a nearby piece of furniture fitted with drawers for holding the necessary samples.

The sale may then be made to better advantage than from behind a counter. It becomes a more personal transaction and appeals to the woman customer.

There is no doubt about the psychological effect of pleasant, artistic surroundings, and there is good reason why more thought should be given the atmosphere of the reception room and the impression it creates.—*Photo Digest*.

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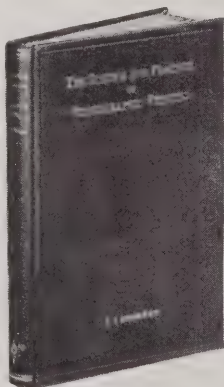
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## AS WE HEARD IT

Roy Van Vleet has purchased the Elite Studio of Bend, Oregon, from C. K. Norcott.

J. E. Follis, of the Follis Studios, Tullahoma, has opened a branch studio in Manchester, Tenn.

The Stanley Photo Studio, 23 Sheldon Street, Hartford, Conn., was badly damaged by fire on February 18th.

Harry Hook, Gravette, Ark., who retired from business two years ago, has re-opened his studio in the Rogers Building.

J. T. Lyon, formerly of Tuscaloosa, has moved into the old Maugans Studio, Eufaula, Ala., and will conduct an up-to-date studio here.

Incorporated: Tarrant County Photograph Company, Fort Worth, Texas; stock, \$24,000. Incorporators: A. H. Curry, O. G. Feltner, A. C. Hughes.

Miss Ruby M. Weeks has opened a Miniature Studio at 328 South 6th Street, and will specialize in small pictures of high quality, silhouettes and old fashioned miniatures.

V. M. Grisby, who has conducted a studio in Livingston, Mont., for many years, has just completed arrangements for the construction of a branch studio in Bozeman, Mont.

J. P. Austin, who has operated the Austin Studio, Vinton, Iowa, for the past eleven years, has sold out to G. A. Gesman, of Oskaloosa. Mr. Austin may locate in Los Angeles.

A studio specializing in home portrait and commercial work will be opened in Longview, Wash., by George Rider who, for the past ten years, has conducted a studio in Salem, Oregon.

Root's Studio, South Main Street, Monmouth, Ill., was damaged by fire on January 26th, which, from all appearances, started in the dark-room. Defective wiring is believed to have been the cause.

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**The Art Press, Adrian, Mich.**



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VOL. XXXIV, No. 866

Wednesday, March 12, 1924

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## Editorial Notes

Photographers are well catered for as regards commercial counsel in conducting their businesses, and their requirements in art and technical knowledge are by no means neglected, but it is seldom that they are schooled in the necessity of understanding anything about the personal characters of their sitters and clients. Some slight knowledge of the pseudoscience of phrenology is an acquisition. Some years ago we made tests in this direction. We had a number of people examined by a phrenologist and obtained charts of their characters. Then we sent them to a photographer and very fine portraits resulted. On the other hand, less pleasing results were obtained with sitters of whose characters the photographer

was not apprised. Phrenology is of course largely if not almost entirely empirical but a knowledge of its principles is useful. It enables one to read character, as it were, at a glance.

Canada boasts a prominent pictorial photographer in the person of J. Vanderpant, of New Westminster, whose work has secured international recognition. He recently gave an illustrated lecture under the auspices of the Victoria (B. C.) Photographic Society, showing slides of work represented as far back as 1845. The Dominion, as our pages constantly testify, is well to the fore in all phases of photographic activity, and the illustrations in the newspapers reveal the fact with surprising and agreeable realism. Kipling's unhappy reference to Canada as "Our Lady of the Snows," will not hold water as implying that the great Dominion is at all behind the rest of the world in art, science, literature. And assuredly in photography she produces work that ranks with the best of other parts of the world.

The *New York Times* has an amusing article on the curbstome photographer—an institution, it remarks, for the youngsters.

The descendant of the old tintype artist has developed a method of his own in drawing business. We have watched him at his work many a time and he certainly is adroit at enticing his youthful victims into "sitting," especially if there be a pony or a perambulator or a park seat to be availed of for accessory purposes. In the large open spaces, the curbstone photographer does a thriving business at times. Some of them supply postal cards. Others, we observe at the beaches, make movies of you while you wait. In fact, in the humbler fields of photography, an enormous turnover is made. And the tintype man is of course not extinct.

✽

Half a century as a photographer is a record claimed by Owen A. Kenefick, of Lawrence (Mass.). Mr. Kenefick photographed Charles Stewart Parnell, the "uncrowned King of Ireland;" T. P. O'Connor and many other notable Irishmen. He was the first in his section to adopt the modern dry plate. He states that his experience of photography is that it is a happy occupation, and he has found that no person who has to sit for a picture was grouchy, down-at-the-mouth, or shabby. Mr. Kenefick's pleasant experiences should encourage the younger men in the craft to labor earnestly in a profession which has many rewards and prizes for those who follow it conscientiously and loyally.

✽

Resinopigmentipia is a word meaning the resin-pigment process invented by Professor Namias. It is a variation of the old dusting-on process, quicker than bromoil, and has been adopted by Joseph Petrocelli, of Brooklyn, who recently had an exhibition of his works at The Camera Club, New York. *The Brooklyn Daily Eagle* devoted an appreciative article to the subject of Petrocelli's work, and incidentally quotes him as paying a high tribute to William H. Zerbe, who gives instruction in pictorial photography at the Brooklyn Insti-

tute. Mr. Petrocelli's method in practice appears to be not unlike that of Misonne, for he removes the photographic image from an enlargement, and then builds up a picture by hand work. "Instead of a photograph, when you have finished, you have a picture. And it does not take any special kind of a camera to do this either. Any kind, from a Brownie up, will do the business." Ah, but, *c'est magnifique*, but is it photography? Nevertheless, the Petrocelli exhibition appears to have been profoundly interesting.

✽

Export figures in photography, as indeed in every other branch of manufacture, are always interesting reading. "In all cases there were substantial gains in values on motion picture films December, 1923, over December, 1922. Cameras and camera parts suffered a decline but this was more than made up by increased shipments of sensitized films, dry plates and other photo apparatus." On the whole, this sort of thing is healthy and stimulating reading. It proves that the photographic industry is basically sound and cannot be impeded in its onward progress. As a part of the world's work, photography is an important factor. When we read that in one month nearly twenty-three million feet of film were imported, we obtain a slight idea of the vast human activity that must have been at work to obtain such a result.

✽

## Transient Business

FRANK FARRINGTON

The transients in your city probably mean less as a business opportunity to the photographer than to most lines of business. They are a large factor in the patronage of the local stores and the merchants make strenuous efforts to get their business. The photographer makes little or no effort, usually, to interest them, and he gets little of their money.

It is worth while to give a little more thought to this business which means just

so much extra patronage, just so much money drawn from outside. The business you can get from transients is additional business and it affords extra profit.

Your street display of samples is one way of reaching these people who may be interested as they pass by. Ordinarily they will not stop to see whether there are shown photographs of anyone they know, as a local individual may pause, influenced by curiosity. You lack this appeal in seeking to draw the transients. You may, however, develop an appeal along this line by taking pains to show samples of work done for people from other towns. When you have made photographs for half a dozen different people from Smithville, twenty miles away, group samples of the work together in the display case and put above them a card, legible to passers by, reading "Some of Our Smithville Patrons," or "Are You From Smithville?" By featuring the name of that other town from which those people came, you attract the attention of anyone from that town who may be passing. Also you acquire a little prestige by showing that your work is appreciated outside of your own community.

The more of this outside work you display, the more influence it has upon the public. People from Smithville go home and tell their acquaintances of what they have seen. "I saw Nellie Johnson's picture in the photographer's window down at Junction City yesterday." That leads to good word of mouth advertising for you in Smithville. And it pleases Nellie Johnson to think you have displayed her picture when she does not even live in your city. She thinks there must be some special merit to her picture or to her features.

You will be able to develop a mailing list in Smithville and to that list you can send advertising, mentioning the fact that you are already doing a good deal of work for Smithville people and would be glad to show samples of what you have done for them to anyone interested. Your out of town patrons will willingly give you names of

their friends and neighbors to whom you may address advertising, and names secured in this way make up a superior sort of list.

Work along this line may easily lead to an opportunity to develop a branch studio in Smithville if it has not already a good photographer.

The people who come to your town shopping rarely come thinking of having a photograph made, and yet they may be made to think about it if you will use sufficient suitable street display. It is in connection with this transient business that display in window or entrance way sample case is important. This is your best point of contact with strangers. To get them to stop and look, make your entrance and your displays striking, unique, different in some way from what they habitually see at home. A particularly artistic entrance with a high grade of individuality is valuable in drawing local patronage, but it is particularly noticeable to strangers from the smaller towns around you. If your studio appears to these outsiders as a commonplace affair, nothing about the exterior or display to give the impression that it is superior in any way, it attracts no attention.

There is a class of transients who happen to be in your town and who are waiting for some appointment or for a train. They have time to spare. It hangs heavily upon their hands. They stroll up and down the business street, looking in at windows. They pause idly before your display. Isn't there some way you can appeal to these people and get business from them? Why not have a plainly lettered card in your display which shall read like this: "Have you fifteen minutes to spare? Use it to have the picture taken you have so long wanted. Come in as you are. No 'dressing up' needed to get a good photograph."

The transient, the stranger in your midst, offers you an opportunity. Don't fail to take advantage of it.

✱

"Please, ma'am, give a poor blind man a dime."  
 "Why, you're only blind in one eye!"  
 "Well, make it a nickel then."



## Mazda Lamps in Photography

INFORMATION COMPILED BY J. A. SUMMERS

### *Introductory*

The developments in the art of photography since the early experiments of Wedgwood and Davy in 1802 have been marvelous, indeed. We have seen the daguerreotype replaced by the negative, from which positive prints could be made; the wet plate by the dry plate, and then by the convenient spool of film; the cumbersome box camera by the small vest-pocket type, exemplified by the extensively used Kodak. We have seen the mechanism of the camera improved from year to year until it is now possible to take pictures at the rate of 5,000 per second.

Advances in the art of lighting, although having a rather late start, have almost paralleled these in the mechanical and chemical phases of the industry. During the early periods of the photographic art daylight provided the only available illumination of any value, and this was far from ideal because of the constant change in quantity and quality, even on clear days. On cloudy days no photographs could be made, and delays and broken appointments were causes of much irritation. As huge skylights were necessary, the "gallery" had to be next to the roof so as to obtain good light. This very frequently necessitated locating the studio in undesirable or relatively inaccessible places, causing a loss in business, for it is a well-known fact that other things being equal, patrons are attracted to the place of business which is most convenient of access.

### *Qualities of Mazda Lamps for Photographic Purposes*

It is no longer necessary to depend on daylight, for we now have artificial illuminants which can be used in photography that are in many ways better than daylight. The Mazda C incandescent lamp is an outstanding illuminant for this class of work and has advantages which make it a first

choice for certain processes. It has a constant quality and quantity of light, of sufficiently high actinic value, which, combined with the simplicity of operation, enables the photographer to open a studio anywhere that his business acumen dictates, and enables him to make the highest grade portraits day or night, and always work under the same lighting conditions.

Portraiture is unquestionably a fine art, which taxes the abilities of the best artists to record the true characteristics of their patrons and furnish them with a photograph that is a pleasing and correct likeness. The failure of many photographers in securing these results is due to their lack of appreciation of proper lighting. A flexible system of lighting is necessary, so that the direction as well as the density of the shadows may be controlled. Mazda lamps make such a system easy to secure.

Mazda lamps, described in Bulletin L. D. 114, have excellent characteristics for all kinds of photographic work except blue printing and some classes of photo engraving. The Mazda C lamp is the type most generally used for photographic purposes, because of its higher actinic value, high power and whiter light.

The photographic efficiency depends upon the voltage supplied to the lamp. Care should therefore be taken to make sure that the lamps are operated at least at rated voltage during exposure. In other words, in ordering lamps, make sure that the label voltage is not in excess of that which is supplied at the socket. If the socket voltage is 115, do not use 116 or higher voltage lamps.

Quite frequently it is desirable to increase the speed without increasing the number of lamps used. This may be done by using lamps of a lower voltage than the normal circuit voltage, that is, burning the lamps over voltage. An increase of 10 per cent. in voltage supplied to the lamps will in-

crease the speed about 50 per cent. This, however, is secured at the expense of life of the lamp. Normally the lamps operate at a temperature which will give an average of 1,000 hours' life. If they are burning at 10 per cent. over voltage, the life will be reduced to about one-fourth of its normal life. The curve in Figure 1 illustrates how actinic light is affected by voltage variation.

The actinic light, that is, the light which is most effective on the usual photographic plate, increases with lamp filament temperature faster than the visible light. This is due to the fact that higher temperatures cause a greater increase of light of short wave lengths, which have a higher actinic power for the ordinary emulsion, than has the light of longer wave lengths. Because of the continuous spectrum characteristics of the Mazda lamp, it is very desirable for panchromatic work and color photography.

### *Photographic Blue Bulb*

Due to the high intrinsic brilliancy of the filament of the Mazda C lamp there came a demand for a lamp having a lower apparent brightness. In order to supply this demand a blue bulb was developed, which absorbs some of the long wave lengths or less actinic light without materially affecting the photographic speed of the lamp. The blue bulb was developed for use with the 1000-watt Mazda C lamp. It absorbs about two-thirds of the visible light, thus reducing the intrinsic brilliancy very materially.

As this lamp is used only for portraiture, it is made normally to burn at a higher temperature than the clear bulb lamp in order to secure greater speed of exposure. The speed of this lamp is about the same as the clear bulb lamp burned at 10 per cent. over voltage.

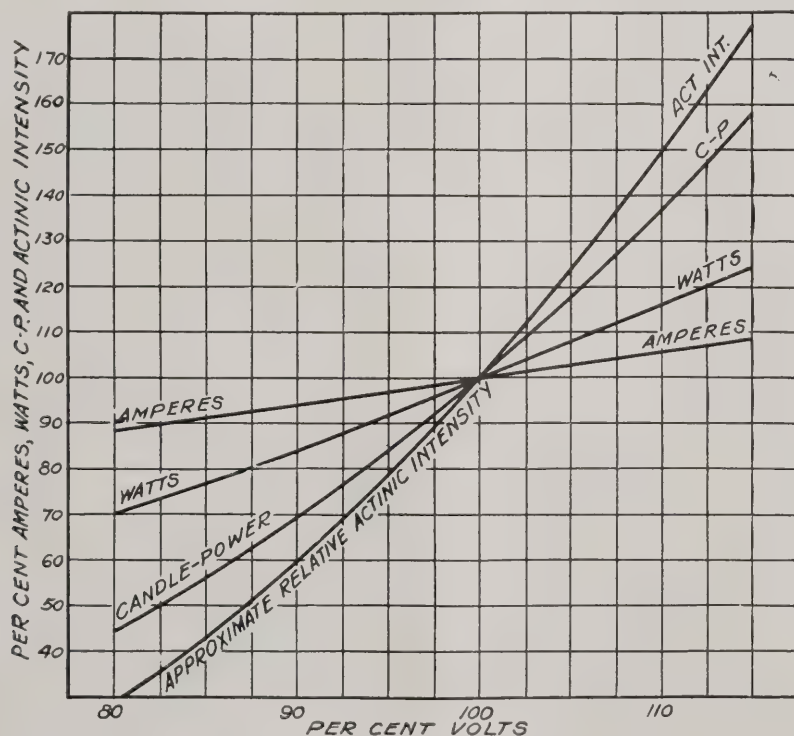


Figure 1.—Variation of actinic light from Mazda lamps with variation in voltage.



Figure 2 A

### *Studio Lighting*

Proper lighting is more important than almost any other part of a photographer's equipment. A skilled artist, who knows how to control the lighting of his subject, can make a better portrait with the age-old 'pin-hole camera than can any operator who provides mediocre lighting with a high-grade camera.

The entire expression of a face may be changed by simply changing the direction or diffusion of the light. (Note Figure 2.) A pleasant face improperly lighted made to look cold and forbidding, or a youthful face made to look old by varying the effect of shadows. Shadows may distort a face or may be made to bring out some strong characteristics. They may accentuate the lines in a face or nearly erase them. What part of the face to emphasize and how to do it requires skill and judgment and a close study of human nature, but little can be accomplished without proper light.

For lighting a portrait studio, at least two 1000-watt Mazda C lamps should be used. Each lamp should be equipped with an angle type porcelain enameled reflector so as to direct the light where it is needed. As the bare lamps would cast too strong a shadow and cause annoying glare, it is necessary to diffuse the light. This may readily be done by placing a screen of tracing cloth about two feet in front of the lamps. It is important to keep the screen two feet away from the lamps, because if placed closer the diffusion will not be as good and the glare will still be annoying. It is desirable to mount the units on movable stands in order that they may be placed in the proper position to get the desired modeling. Care should be used in placing the lamps so that they do not show up as catch lights in the eyes of the subject.

In general, two lamps have not been found sufficient to take care of the varied classes



Figure 2 B

*Figure 2.*—Strongly directional light frequently makes a more pleasing portrait than very diffuse light.



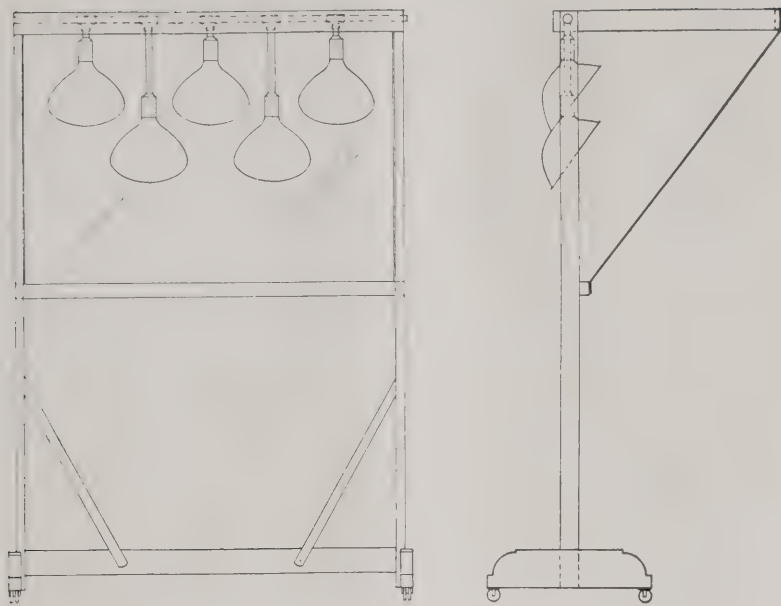


Figure 3.—Arrangement of a group of 1000-watt Mazda C lamps with porcelain enameled steel angle type reflectors and tracing cloth diffuser.

of work performed in the average studio. A rack of five 1000-watt Mazda C lamps, each equipped with a porcelain-enameled reflector, provides a good all-round unit for the studio. A diffusing screen of tracing cloth should be placed about two feet in front of the lamps. Figure 3 shows a sketch of this unit. The top row of lamps should be about seven feet high and the lower row about five feet high. The stand should be provided with casters in order that it may readily be moved to any position that will give the desired effects.

This arrangement will provide a reasonably well-diffused light from a large source with a predominating direction. Such lighting provides soft shadows, a desirable feature. To still further soften these shadows, white reflecting screens on the opposite side of the subject become auxiliary or secondary light sources.

It is in the play of high-lights and shadows that the photographer expresses his personality. One subject may necessitate maximum diffusion, while for another rather strongly directional lighting is best

suited. Figure 4 shows diagrammatically the arrangement of primary and secondary light sources which produced the striking comparison illustrated in Figure 2.

Where a highly concentrated light source is desired for special effects with sharp shadows, the small spot lamp (Figure 5) finds application. This is of a metal housing, with a concentrated filament (stereopticon type), Mazda C lamp and a condensing lens to control the distribution of light. The size of spot is varied by changing the distance from the lamp to the lens.

Occasionally it is desirable to mount lamps so as to supplement daylight. Where this is the case a number of the 1000-watt Mazda C lamps may be mounted in the skylight, as shown in Figure 6. This saves floor space and permits the photographer to work with his studio equipment in the position in which he is most accustomed. It is apparent, however, that the movable rack (Figure 3) permits much greater flexibility.

It is a matter of considerable importance to see that the wiring from the switchboard

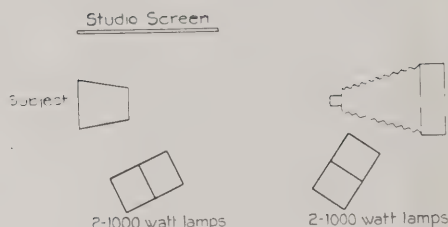


Figure 4 A

Figure 4.—Arrangement of light sources which produced the results shown in Figure 2.

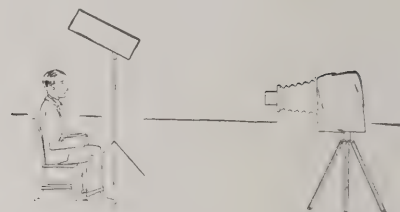


Figure 4 B

to the lamps is sufficiently heavy so that there is no excessive voltage drop. It frequently happens that wire of too small a size is used, which will lower the voltage at the lamp and very materially affect the light output and hence reduce the speed.

Both the studio and the reception room should have sufficient general illumination to give a comfortable feeling to the patrons. In the reception room particularly every effort should be made to provide surroundings which will tend to remove the strained or nervous feeling which so frequently accompanies a trip to the photographer. Floor lamps and table lamps, with a judicious use of wall brackets, will help greatly to accomplish this end by creating a home-like atmosphere. Two 50-watt white Mazda C lamps in each end of the floor and table lamps equipped with silk shades to harmonize with the surroundings will give the proper effect. Twenty-five-watt lamps in decorative shades in the wall brackets will add materially to the appearance of the room.

In the studio, 200-watt Mazda C lamps in opal glass semi-indirect fixtures, spaced on about 15-foot centers, will give sufficient light to make all preliminary arrangements before the large lamps are turned on.

### *Commercial Photography*

The general methods outlined above apply to the strictly commercial studios, although where speed is a matter of paramount importance, it is desirable to use ten 1000-watt Mazda C lamps, equipped with angle reflectors. These may be mounted in two racks, as described above, or all mounted

on one rack. Two racks are usually desirable, as detail is of greater importance than artistic expression. Two such racks will permit such articles as black furs to be taken at satisfactory speed.

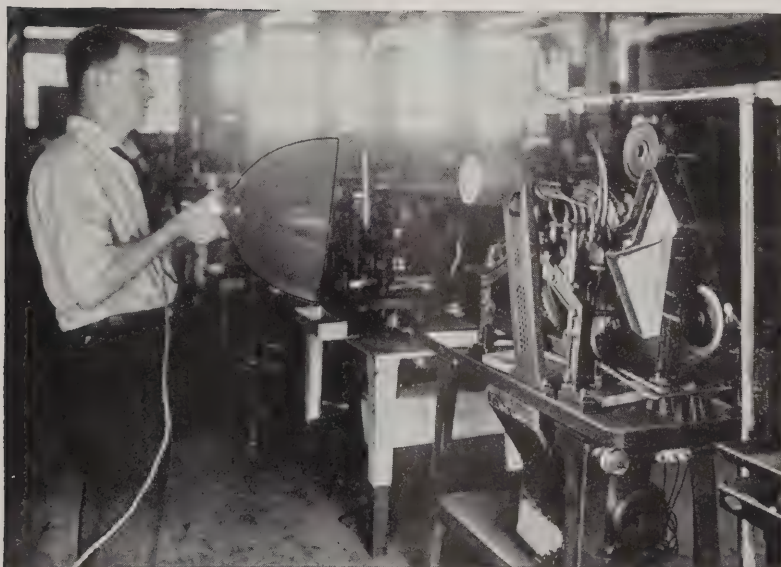
Pieces of machinery and apparatus are frequently located in such positions that natural lighting is inadequate or produces dense shadows. The convenience and availability of the Mazda lamp makes it a valuable adjunct for this class of work. A 500, 750 or 1000-watt Mazda C lamp, equipped with a suitable deep bowl opaque reflector, can be held by an assistant as pictured in Figure 7. The lighting can be directed at parts in shadow and even moved



Figure 5.—Portable spot lamps with stereopticon type Mazda C lamps for concentrated lighting.



*Figure 6.*—Mazda C lamps mounted in a sky window to supplement daylight.



*Figure 7.*—Use of a simple type of portable unit in photographing a piece of machinery.



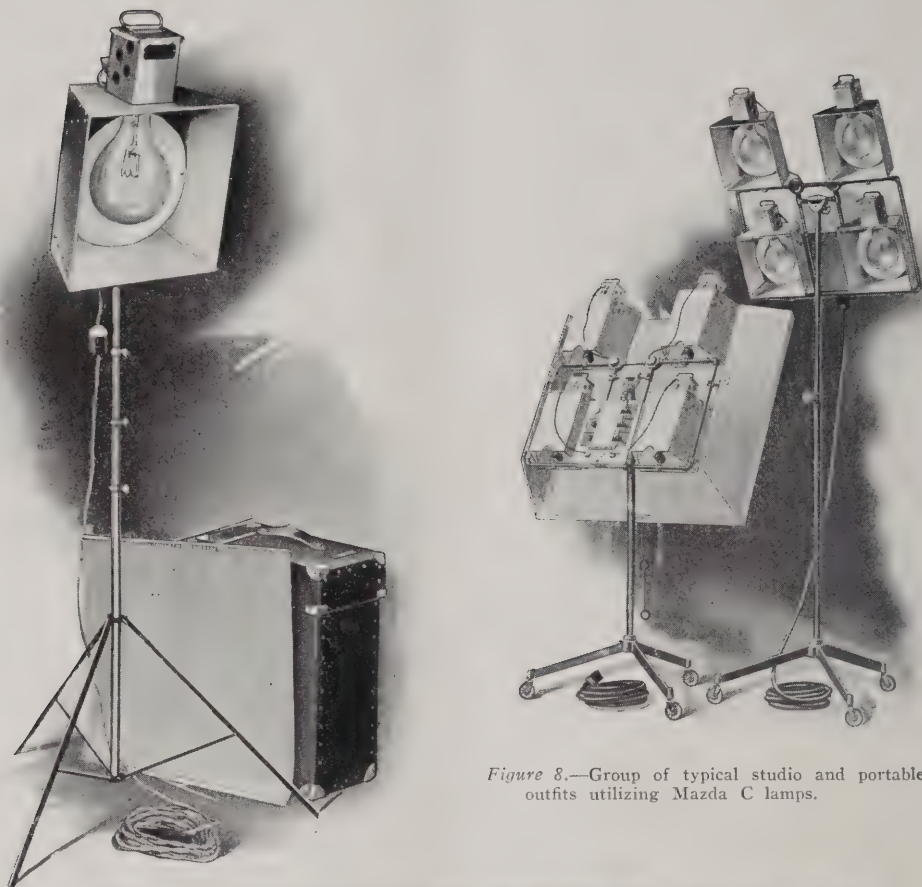


Figure 8.—Group of typical studio and portable lighting outfits utilizing Mazda C lamps.



Figure 9.—A home photograph satisfactorily made through the use of a 1000-watt Mazda C portable unit and a five-second exposure. The unit was placed behind the camera and the light moved over the area being photographed.

## ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
New York . . . . .	Hotel Pennsylvania, New York City . . .	March 4, 5, 6 . . . .	Seaward A. Sand, 98 Main St., Lockport, N. Y.
Middle Atlantic . . .	Kenilworth Inn, Asheville, N. C. }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . .			{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Maplewood, N. H. . .		Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
<b>P. A. of A.</b> . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .		J. A. Glander, Manitowoc, Wis.

from place to place, "spraying" the subject with light while the exposure is being made. It is obvious that no special or elaborate equipment is necessary for this work, merely a lamp, reflector and length of flexible cord.

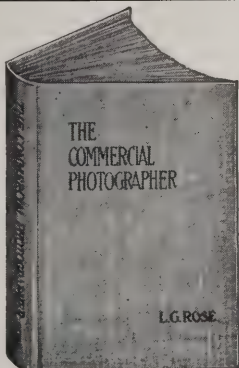
### *Home Photography*

A recent and logical development of the photographic art, which has had a justly popular appeal, is the photographing of individuals in their natural setting or in the home. It is rare, indeed, that daylight is available of the right direction and in the right quantity at the point where the subject is located. There are a number of portable outfits on the market, as pictured in Figure 8, some of which can be compactly carried in a small case. The comparatively low current required by the Mazda C lamps enables one to connect such equipment to any suitably fused house circuit. By proper

placement of these portable units all of the effects secured in the studio are possible, and, in an appealing sense, even better results can be secured. Without an auxiliary light of this nature the picture shown in Figure 9 would indeed have been a failure. With the camera pointed directly at the wide expanse of window area this would have been quite brilliant, the corners of the room very dark by contrast, shadows from the furniture sharp and harsh, and, finally, the central figure rather than being visible would have been revealed by silhouette. A single 1000-watt portable unit, properly manipulated to reduce these contrasts, offers the solution of the problem.

In the example given in Figure 10 the portable unit enabled the artist to bring out the central figure in a forceful manner, at the same time subduing the background.

*(To be continued)*



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*Figure 10.*—A good example of a two-second exposure in the home with a 1000-watt Mazda C portable unit properly placed fifteen feet from the subject.





*Photo by Gibson Sykes Fowler, Chicago*

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# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

"Dollar for Dollar" or "Speculate."

Ninety-nine photographers out of a hundred, when contemplating membership in the P. A. of A., will jump to the conclusion it is more a "speculation" than a business proposition, for the simple reason that a large portion of the benefits derived are of an intangible nature. As a result of daily experiences, the Mind has grown accustomed to believe what the Eye sees, but it also believes a great many things that the eye never has nor never will see, because they are intangible. To do so, however, we must exercise that unique ability of the Mind, to *think*.

Consider your friends—your business acquaintances. Are they "friends" only when they are in your presence where you can see them, talk to them or lay a kindly hand on them? No, indeed. You have them always, their friendship is in your mind, but you must "think" to appreciate it. The more you have, the more successful you will be, as they are a source of inspiration, new ideas, a better conception of your profession and of your fellow man. National Associations are the means of "getting together" and the Annual Conventions are the means of making that first intimate contact that develops friendships.

Consider new business—are you always sure why you get it? Do your customers always mention why they came to you instead of the other fellow? No, then you have an intangible asset that is attracting business. This is the way in which the emblems—plate, cut and transparency of the National Association work for you.

Their benefits creep in unannounced and usually uncredited, so that you must "think" to do them justice. They are the silent workers that never tire, are but half appreciated and never recognized unless called upon. Their benefits are intangible.

Consider your profession, is it doing anything for you? Echo answers, "No." But suppose the fact is forced on you that there is an increasing demand for a better class of work, a better grade of photographs for which you get a better price, to what would you attribute the cause? Well, we may not know them all, but we do know the Winona School of Photography is one of them. This activity of the P. A. of A. is doing more for the profession today than any photographer realizes (except past students). It is something toward which any member may point with pride as "our" School, and know that he is getting an intangible return.

And so with the revision of postal regulations. The benefits of C. O. D. and Insurance privilege will not be given full credit, as the saving will not be in more money coming in, but less money going out. In the majority of cases, this will be an intangible saving, as few will "think" about former conditions and note the change.

Inasmuch as an organization such as the P. A. of A. cannot secure a working capital by the sale of stock and is solely dependent upon membership dues received for its financial footing, it becomes incumbent upon the profession to first pay their dues and derive their benefits afterwards.

In this respect it does look like a speculation. But when in connection with the

above mentioned benefits, we take into consideration the use of Traveling Loan Exhibits, a year's subscription to a weekly photographic magazine, individual advice and information, we think that membership in the P. A. of A. is a fair return, in fact, "Dollar for Dollar" with interest.

✽

### WINONA SCHOOL

*July 7th to August 2nd*

The prospectus of the Winona School of Photography has now been mailed to the big batch of inquiries and is ready for any others who may be interested. It gives the "What, When and Where" of the School in a short story, supplemented by a few expressions of approval by former students. Since our last announcement, several more registrations have been received from members who are determined to be included in the 125 reservations afforded.

Director Towles, of Washington, is perfecting the details of his program and, as before, will be "all set" to start classes on the opening day.

A feature of interest to photographers at Winona School this year will be the Art exhibit of the John T. Herron Art Institute, which will be open to the public.

✽

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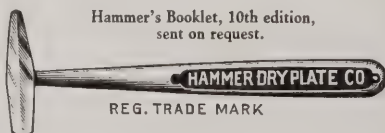
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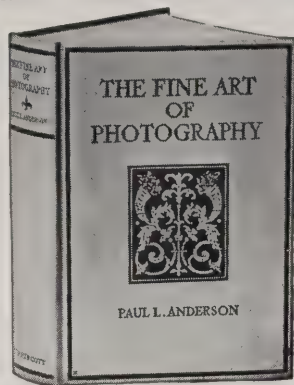
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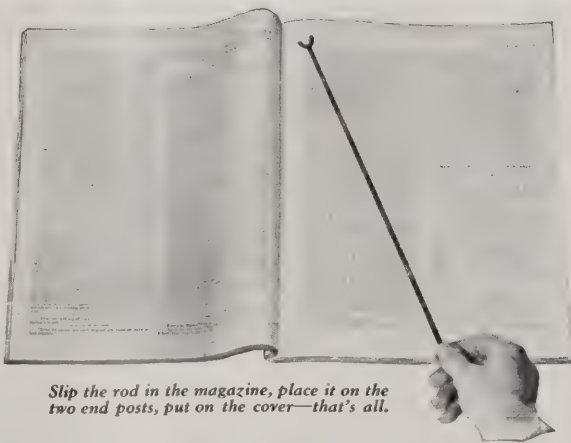
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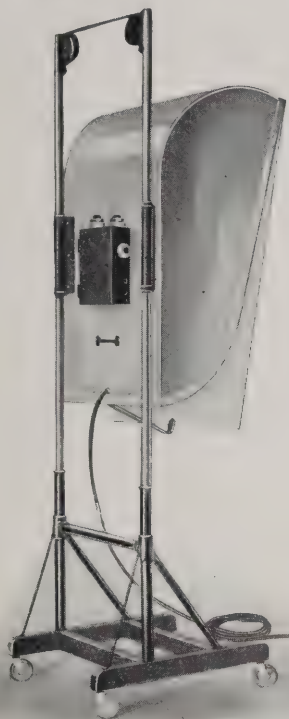
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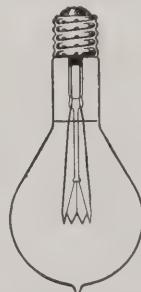
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"To make photographs stay sold, they must be well done, the whole transaction on a solid foundation of honesty, with never a come-back as to quality, service, beauty or worth.

"Fortunately for the whole profession, photography is being conducted on a better business basis every day. The photographer who knows and plays 'the tricks of the trade' is now as scarce as the teeth of the lady chicken. Fortunately for the reputation of the profession, the man who uses poor material or skimps his work, making the permanency of his picture questionable, is the *rara avis* of photography.

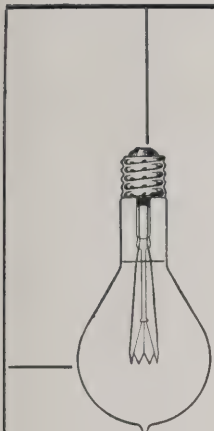
"As these people decrease in numbers, they should the more easily be stamped out. When I see a young chap like the one you sent to me for a job, starting in the paths which do not lead to photographic solidity, I like to put him right. To my mind, the best way is to bump him squarely between the eyes.

"There is a business standard in photog-

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raphy which no man can sidestep and still be a credit to the craft. The man who does not play the game fairly not only hurts himself but hurts the game. A few years ago half-a-dozen weaklings in baseball allowed themselves to be led astray by a lot of sure-thing gamblers. Of course, they were found out and, of course, they paid the price for their weakness, as all crooks must. But it was not the harm which befell them which was the tragedy. It was the black eye it gave professional baseball.

"Thus not only does the photographer who does not play fair hurt his business, but that he throws suspicion on the thousands of four-square photographers who play the game honestly.

"That's why I didn't hire the boy who knew 'the tricks of the trade.'"

\*

"Don't you miss your husband a lot," the friend asked, "now that he's become a traveling man?"

"Oh, no," the wife declared cheerfully. "At breakfast I just stand a newspaper up in front of a plate, and half the time I forget he isn't there."

## Middle Atlantic and Southeastern Convention, to be held at the Kenilworth Inn, Asheville, N. C., May 19, 20, 21, 22.

*Expressions received by L. L. Higgason in regard to our coming consolidated convention:*

"The success of this year's convention is assured by reason of the great interest and activity of the officers of both associations."—BAUSCH & LOMB OPTICAL CO.

"Am very much pleased to note your plans for the combined convention this year. This is a very sensible move and should be quite successful."—E. G. PERKINS.

"I assure you of our presence and full coöperation to make this convention the biggest ever. If there is anything that you want me or our salesmen to do, we are at your service."—R. J. GRAVES.

"Now I want to congratulate both you and Mr. Brakebill for planning a joint convention. I think it is a ten strike for both organizations and I am sure it will be a great success. I am strong for it and am sure the Manufacturers' Bureau will support you fine. This is a move in the right direction—fewer but better conventions. I am with you and will do all I can at this end of the line to make it a go."—A. H. DIEHL.

"May I take this opportunity of saying that I

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am greatly pleased to learn of the decision to hold a combined convention, rather than two individual ones? I believe that the Middle Atlantic States will help the Southeastern very materially, because of their unusual amount of pep in putting over their show. Also I believe the Middle Atlantic States will help itself in having the convention as far south as your city."—W. H. SALMON.

"You know as well as I do that my heart is with the Dixie boys, because I was born below the line myself and I will stay with you, as the old saying goes, 'like grim death to a dead nigger,' to make a success of your convention."—HARRY N. FELL.

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"Think the convention at Asheville a fine idea and the two should draw a good crowd."—EMME GERHARD.

"You have my approval of anything you feel is best. I believe this joint meeting will be successful, and know you will do it right."—DAVID B. EDMONSTON.



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The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms (limit 25), private bath, when occupied by 1 person, \$10, \$12, \$14 per day.

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

Prices vary according to the size, location and appointment of the rooms. Where rooms are rated for two persons and when occupied singly, the double rate, less \$5.00 for dining room service, will be charged.

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Third Prize	.	.	.	.	20
Fourth Prize	.	.	.	.	10

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CLOSING DATE, APRIL 10th, 1924

### THE RULES

No print smaller than 4x5 will be considered. If it is larger we prefer to have it. The larger the figures are, the better chance you will have.

Enter as many pictures as you wish. They may be mounted or unmounted, but must be delivered to us postage paid.

We do not ask for particulars as to how the print was made, nor does this enter into the question of the awards. We want results only.

Do not tell us that you are sending prints.

Just send them and place your name and address on the back of the mount or print, but be sure to mark the outside wrapper with the name of the competition.

All prints will be returned, provided postage is enclosed with the original entry, excepting those winning prizes, then these pictures and the negative become our property.

We reserve the right to reproduce the prize-winning photographs.

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## AS WE HEARD IT

M. B. Whitney has purchased the Glassing Studio in Tyndall, S. D.

Mr. and Mrs. L. C. Lewis have opened a studio in the Lorraine Arcade, Miami, Fla.

John Fyfe has opened a studio in the Supply Company Building, Covington, Tenn.

W. G. Bendore has moved from Fort Bragg to Willits, Cal., where he will open a new studio.

Mrs. Ida Whempner and her sister Mrs. Kate Kneep, of Payette, Idaho, have purchased the studio of Paul Seligan, Ontario, Ore.

George O. Hinchliffe, for many years connected with the Moffett Studio, in Chicago, has purchased the studio of A. J. Smith, La Grange, Ill.

A. J. Rosemeyer has purchased the Clapp Studio, of Marinette, Wis. Mr. Clapp, with his family, will move to Kenosha, where he has another studio.

The studio of Mrs. Gertrude P. C. Hayes, Petersburg, Ind., which was destroyed by fire several months ago, has been rebuilt and is now open for business.

S. A. Cole, who has been operating two studios in Mansfield, Ohio, has disposed of the Ideal Studio to Mr. Ellis, of Fostoria. Mr. Cole will devote his entire attention to his other studio.

Increased business has necessitated the removal of Worley's Studio, South Bend, Ind., from 235 S. Michigan Street, to 111 W. LaSalle Street. The studio now has three times the amount of floor space as was available in the former location.

Mrs. Florence Evans Smith has sold her Photo Album Studio in Auburn, Wash., to H. A. Crosley, of Tacoma. Mrs. Smith, with her family, is moving to Hollywood, Cal., where a specially equipped child studio is being prepared. No other class of work will be done.

## N. Y. State Society's Convention



The Electrical Convention of the Professional Photographer's Society of New York, held at the Hotel Pennsylvania, New York, was the best in the history of the society and the interesting three-day program was filled to the limit. 117 studio owners were in attendance, and 87 visitors and guests. The paid membership is 170.

Buffalo, N. Y. was selected for the 1925 convention.

The following are the new officers: President, W. E. Burnell, Pen Yan, N. Y.; Vice-President, Sherwood Smith, Walden, N. Y.; Secretary, Seward Sands, Lockport, N. Y.; Treasurer, Russell McLaren, Fredonia, N. Y.



# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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VOL. XXXIV, No. 867

Wednesday, March 19, 1924

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## Editorial Notes

Finger print photography has been called into evidence in respect of some mysterious cases of arson in California. It seems that a school house was destroyed by fire, and there were several other incendiary conflagrations. A. G. Benton made a series of photographs, including "a particularly clear picture taken of finger prints" found upon a door in a house where the firebug kindled three fires. The police appear to hope that with this evidence they may be able to trace the pyromaniac, who is being sought throughout the district. The chances of arrest are slender, of course, but one never knows what scientific vigilance in these matters may bring to light. Finger print

photography before now has produced unmistakable evidence of guilt.

✱

Here is a unique record in photography. In forty-one years, Wilson A. Bentley, a farmer in Vermont, has photographed more than 4000 snowflakes. He asserts that he has found no two alike. Into the reasons for this phenomenon he enters in some detail, pointing out that the shape of a snowflake depends on temperature, humidity, chemical and electrical content of the atmosphere through which it falls. The point of the matter lies in the interesting circumstance that lacemakers, jewelers, designers of silks, wall papers and table linens and even bakers and confectioners borrow the ornamental designs from snowflakes. There is one respect, Mr. Bentley remarks, in which all snowflakes are alike, all are some variation of a six-pointed star. We may point out that ice crystals on window panes sometimes afford beautiful designs. Of such photographs in former times we produced many.

✱

Photography is being employed to record the daily progress of skyscrapers. We read in a publication devoted to the building industry how a motion picture machine is fixed in a shed opposite the structure in

course of erection, and that the movement of the film virtually synchronizes with the progress of the work. In other words, just as growing plants are photographed, so are growing buildings. An interesting film could have been made of the mammoth Ben Franklin Hotel, this city, a mighty structure which has sprung up, it would seem, in an incredibly short space of time. Europeans hardly credit the rapidity with which American building constructors work. But photography unerringly tells them.

✽

C. S. Bruce, of the Bureau of Standards, has invented a device that records the history of the operation of an automobile. It also has a camera which takes pictures of the flow of gas. The camera is difficult to exclude from any process of manufacture in which systematic records are desirable—in fact, we might say it is indispensable. To quote from another item that reaches this desk, we cannot “imagine the world of today without any method of life like delineation.” No wonder, as another commentator observes, photography is the only reliable handmaid of the arts and sciences.

✽

The University of Michigan is said to possess the “oldest known Bible in existence,” although we were under the impression that the four copies of the Latin Vulgate were in Europe. Be that as it may, the precious volume at Ann Arbor is disintegrating and becoming difficult to read, so photography is being called in, with some success, to prevent the total disappearance of the sacred writing. “The text is readable in places with the naked eye; other parts require the aid of a powerful glass.” By the aid of photography the reproductions will be much more legible than the original. Two professors have charge of the fragments, kept in special containers in a vault. These data are photographically interesting, but we are frankly skeptical about the precious fragments being really genuine. According to our reading, the authorities of the Ambrosian Library at Milan might have

something authentic to say on the matter. America has many reputed historic remains imported from other parts of the world, the genuineness of which is open to doubt. But that does not lessen the value of photography in copying them.

✽

Then there is Dr. Loth, of Berlin, with an invention for the taking of pictures outdoors at night, and he wants somebody in the United States to buy it. We cull this item of news from the *Washington Commerce Reports*. But as in the case of the Italian “inventor,” we wonder what it is that the German “inventor” really has got? A variation of apparatus for flashlight photography? Or what? For half a century we have been tracking “inventions” in photography which have never materialized. There must be many thousands of them quoted by the newspapers that are never taken up by the manufacturers.

✽

Here is an article in the *Nashville* (Tenn.) *Banner*, by the staff photographer, on the “Development of Photography.” It is a good and accurate compilation and must form pleasant and profitable reading matter for the public to whom it is addressed. Wherever possible, staff photographers, especially in country districts, might do worse than follow this particular example. If they cannot write themselves, they, at least, can interest some member of the editorial staff to do the literary work for them. The more photography is advertised and publicized, the better for all concerned in its progress.

✽

*The Literary Digest* (New York) prints a readable article on “How to Treat a Camera.” Of course, there is nothing new nor novel in the offering, but it is good publicity all the same. We observe that our London (England) contemporary, *The Walrus*, is inclined to poke fun at the somewhat bald references to photography which so frequently appear in the newspapers. But does not all this make for the popular-

ization of the subject? At one time, within our recollection, the newspapers hardly condescended to notice us at all, now the "signs of the times" are changed. Photography and photographers get as much publicity as they deserve. *The Literary Digest*, by the way, circulates over a million copies a week. Possibly the total circulation of all the papers on the globe which daily and weekly directly or indirectly notice photography runs into the billions—many billions. Think of it! Remove photography from these papers and what would become of them?

✱

Florida is a veritable paradise for the photographer, especially the color photographer. We read that Charles G. Zoller, of

Rochester, the color photographer, has gone for a month's tour in Florida, for the purpose of taking colored photographs. He says there are about 3,000 people from Rochester, New York, in St. Petersburg, Florida, and that fully one-half of them decided to go there after they had seen his pictures of the city and its environs. That's the sort of thing we like to read about. Fred P. Clatworthy, to whom we recently referred, also does considerable scenery boosting by means of color photography. So do noted lecturers like Burton Holmes, E. M. Newman and many others. The colored lantern slide is as popular as ever it was, and runs the movie a good second for educational purposes, as well as for entertainment.

## Mazda Lamps in Photography

INFORMATION COMPILED BY J. A. SUMMERS

(Concluded)

### *Printing*

Mazda lamps are practically standard for all classes of printing except blue printing. All sizes of lamps, from 75 watt to 1000 watt, are used for this purpose, depending primarily on the speed at which the operator wishes to work. There are a number of types of printing cabinets employing groups of relatively small lamps on the market which are entirely satisfactory. A simple arrangement places a 200-watt Mazda C lamp in an R. L. M. standard dome reflector about 15 inches above the printing table. A lever switch on the floor enables one to time the exposure accurately by turning the lamps on or off by his foot. In commercial studios, where a number of operators are working at utmost speed, the 1000-watt lamp is frequently used. This lamp is often placed in the center of a cabinet, with four or five openings around the sides, so that four or five operators may work from the same lamp, as in Figure 11.

### *Copying*

To insure even illumination of the entire surface of the typical copying board it is

desirable to use two units, so placed that the tops of the reflectors are opposite the upper edge of the board and about two feet in front of it. Each unit should consist of a 200-watt bowl enameled Mazda C lamp, equipped with an angle type opaque reflector, as in Figure 12. This arrangement provides an adequate intensity for rapid work.

### *Enlarging*

Mazda C lamps may be used for enlarging, either with a pair of condenser lenses or without lenses. If condenser lenses are used (Figure 13), the stereopticon type of lamp is necessary. The socket, which should be mounted so that the lamp will burn tip up, should also be adjustable, so that the lamp can be moved back and forth until an even light is thrown on the negative. It is usually found desirable to place a piece of very lightly ground-glass between the condenser lenses so as to produce a uniform field. The 400-watt, T-20 bulb Mazda C stereopticon lamp is most frequently used for this work. When greater speed is desired, the 1000-watt, T-20 bulb Mazda C stereopticon lamp should be used.



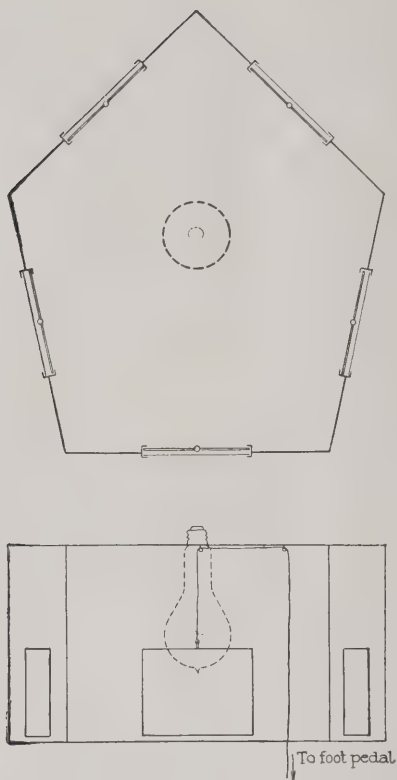


Figure 11.—A cabinet employing a 1000-watt Mazda C lamp at which a group can make prints with speed.

Good results may also be secured without condenser lenses by means of a small cabinet, as illustrated in Figure 14. Four 100-watt Mazda C lamps, on six-inch centers, are mounted at the front of the cabinet, so all the light passing through the negative is first reflected, giving an even intensity over the entire negative.

The cabinet is fifteen inches square by thirty inches long and lined with white asbestos, painted white to produce a good reflecting surface. The plateholder of the camera is placed at the opening and the exposure made in the standard manner.

#### *Dark-room*

The dark-room frequently has only the 25-watt ruby developing light, which gives no illumination in the room, resulting in very depressing surroundings, as well as difficulty in locating necessary materials. A 25-watt ruby lamp in an inverted porcelain

enamel or mirror glass reflector, suspended about two feet from the ceiling, will give sufficient light to work more comfortably without danger of fogging sensitive materials. In large dark-rooms, such units should be placed every 15 feet, in all cases directing the light toward the ceiling.

#### *Night Photographs*

Commercial photographers are frequently required to photograph interiors at night. This involves a radically different procedure as to exposure and lens opening than prevails with daylight photographs. It seems desirable, therefore, to point out some of the principles involved which have come to our attention through many years' experience along this line.

In general, the intensity of illumination or amount of light on the surfaces to be photographed is much lower than prevails in daylight, the actinic value of the light is of a lower order, deep shadows are often encountered and rather extreme contrasts in brightness found, particularly when there are light sources in the field of view. This combination of conditions requires a much longer exposure than would be necessary by daylight, even with the lens wide open. However, the lens cannot in general be



Figure 12.—Arrangement of lighting for copying, 200-watt bowl enameled Mazda C lamps and angle type reflectors.

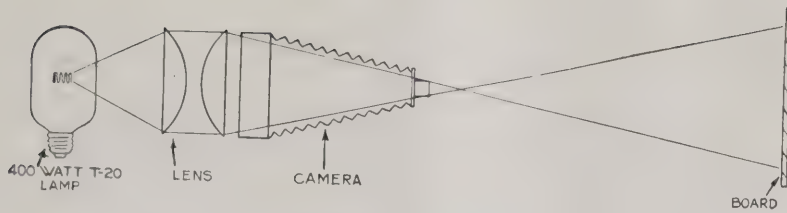


Figure 13.—Arrangement of the condenser lens type of enlarging outfit.

used wide open, for fogging or extreme halation is likely to occur.

We must remember that the camera and photographic plate are a rough approximation of the eye and its retina, and no matter how much light is falling on an object, if this object is dark and reflects but little light, it will not appear bright to the eye or the camera. Thus, two rooms with the same illumination (in foot-candles), one with dark surroundings, the other with white walls and ceilings, will require radically different exposures; the former a much longer time with a given lens opening. The same room, with a higher intensity of illumination, will require less time. In other words, there is a co-ordination between intensity, or amount of light on the surface, and the reflecting power of the surfaces being photographed.

If there are exposed light sources viewed against a relatively dark background, the lens must be stopped down (necessitating a

longer exposure) more than is necessary with no bright light sources in the field.

Other items which will effect the exposure are type of lens and kind of plate. It is, therefore, impossible to lay down any set rules on the question, but the four examples given illustrate widely varying conditions and the data given indicate the general order of magnitude of the problems. The statement "expose for the shadows and allow the high-lights to take care of themselves" has often been made and constitutes a fairly safe rule.

Orthonon, or double-coated plates, are generally most useful in minimizing halation and were employed in the examples given. Night photographs should therefore be developed with the particular solution standard for orthonon plates, which is one-half normal strength. To retard development and permit shadows to come up, less than the customary quantity of carbonate is used. Plates under-exposed, or over-ex-

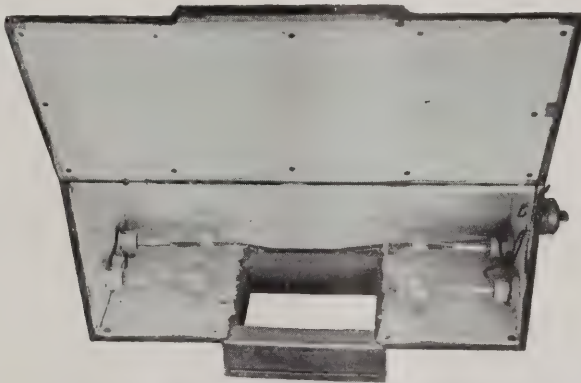


Figure 14.—A simple form of enlarging set-up, avoiding the necessity for lenses.

Group of Night Photographs which indicate the desirable type of exposure,



*Figure 15A.*—Store interior with white ceiling and floor of high brightness, lighted by 300-watt Mazda C lamps in diffusing enclosing globes, on 10-foot centers, giving 13-foot candles on counter. Bausch & Lomb 6¼-inch focus wide angle lens used.  $f22$  opening, 7 minutes' exposure.



*Figure 15B.*—Foundry with dark surroundings of low brightness, lighted by 300-watt Mazda C lamps in open direct lighting reflectors on 10 x 40-foot centers, giving 5-foot candles on floor. Bausch & Lomb Zeiss Protar 8½-inch focus medium wide angle lens used.  $f22$  opening, 20 minutes' exposure.





*Figure 15C.*—Textile mill with white ceiling and light walls, lighted by 200-watt Mazda C lamps in totally indirect reflectors on 14-foot centers, producing four-foot candles on the work. Wide angle lens used. *f*22 opening, 15 minutes' exposure.



*Figure 15D.*—Church with relatively dark surroundings lighted by 200-watt Mazda C lamps concealed by inverted reflectors on 15-foot centers, giving 2-foot candles. Wide angle lens used. *f*22 opening, 30 minutes' exposure.

posed, where the light sources come up quickly, should be developed slowly with a very weak solution. This practice tends to compensate for the incorrect timing.

In photographing show windows by night, even though there are no light sources exposed, one must take into consideration the intensity of illumination in the window and the general reflecting properties of the background and merchandise. As indicative of the procedure, the following table indicates roughly the exposures necessary to produce good results:

### *High Intensity Illumination*

(40 to 100-foot candles.)

Light Background—Stop *f*16, 1 minute.

Dark Background—Stop *f*16, 2 minutes.

### *Low Intensity Illumination*

(Below 10-foot candles.)

Light Background—Stop *f*16, 5 minutes.

Dark Background—Stop *f*16, 10 minutes.



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"Simple Rules for Photographing Factory Lighting," Norman Macbeth, *Electrical Merchandising*, June, 1917.

"Artistic Lighting in Photography," Felix Raymer, *Photographic Journal of America*, December, 1917.

"Light Effects in Photography," Sidney Allan, *Photographic Journal of America*, March, 1917.

"Simplified Night Photography," E. R. Trabold, *Photographic Journal of America*, August, 1917.

"A Studio Outfit for Your Photographer," *Electrical Merchandising*, December, 1918.



## Varied Knowledge Valuable

I. TRAINOR

The practice of photography implies a knowledge of something more than the mechanics of the matter, the art and the science. The photographer who simply confines himself to these things is apt to become very much of a one-track mind individual. As a rule, the more eclectic he is in his tastes, the more successful he is likely to be in his contact with those whom he photographs.

"A little of everything" is a good mental equipment to have, for studio conversations are apt to take a wide range. The small talk inevitably drifts to artistic and literary matters, to music, sometimes to politics and branches of science. And the gossip of the day is never entirely absent from the studio forum, if we may so call it.

The photographer who is a good conversationalist and who is *au courant* with current affairs is at no disadvantage in the pursuit of his calling. On the contrary, he has it all over the less well informed. Most of the prominent photographers we have met are, as a rule, fairly well able to hold their own and take care of themselves in the matter of small talk. Our reports of the conventions show a wide range of knowledge of many of the most prominent men in the field.

The moral of this little lay sermon is that in conducting a photographic business one cannot be too well informed, or well educated. The tendency of the times is for the photographic ranks to be filled from the universities, a progressive condition differing somewhat from the times of long ago.



"When I kissed her I smelled tobacco."

"You object to a woman who smokes?"

"No, but she doesn't smoke."

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

We haven't said much about the "100%-ers" lately because we hoped the apparent wave of modesty would pass off and we would have a large list to report. New memberships have been coming in at a gratifying rate but so few of them bear the endorsement of an old member, or in any other way show who should be given the credit for boosting the Association. However, we'll be as good as our word and give credit where credit belongs, to the following who may be added to the list published some time ago—Philip Filmer, D. A. Harbaugh, Winton B. Medlar, F. W. Wildy and J. F. Collins. Good work, Boys, we welcome you to the ranks of the "100%-ers" and while "modesty may be a virtue," we are glad to see you lay it aside for this once.

Speaking of new members—the circulars sent out by President Stearns to 16,000 photographers has started off with a bang. Eight were received in the first batch on March 1st, which is a reasonably short time after their release.

Once again we wish to call the attention of old Association boosters that NOW is an opportune time to get your one new member for 1924.

## *Traveling Exhibits*

It looks as though the five Traveling Loan Exhibits will hardly be enough to keep pace with the ever increasing demand for them as Spring draws near. We have one in the Rocky Mountain section that we would like to keep out there to avoid excessive mileage back and forth, but the other four are very busy east of Iowa. All four have assignments for April 1st at Studios other than

their present location, and then follows an assortment of dates through April, May and June. There are approximately thirty-five photographs in each set, taken from the Washington Convention and are proving a material aid in adding interest to the opening of new studios and private Spring exhibits.

Try to give us at least three weeks' notice if you desire a Traveling Loan Exhibit. They are available to members of the P. A. of A. with the understanding that the pictures will be carefully repacked and expressage prepaid to the next fellow.

## *Winona School*

We haven't much comment to make on the School, it's sort of moving along on its own momentum. Registrations are still coming in, and at this writing the Prospectuses have not had a chance to produce results. These have been mailed to all inquiries about the School and will be sent to any more who may request them. With only 125 reservations to be made, registrations are no trifling matter this year, if you really expect to attend the School of Photography, of the P. A. of A., under the direction of W. H. Towles, of Washington, D. C. Tuition \$50.00. Registration fee \$10.00, balance payable at the School.

✱

## **Our Classification**

On my calendar for February is the quotation "One loving heart sets another on fire." I wonder if our regard for our profession fires us with the enthusiasm that it should.



I was born in a "photograph gallery" and I can yet taste the starch paste that I licked from the albumen prints as they were mounted on the card. The recollection of early rising to sensitize and prepare this medium of support and the vicissitude through the years has in no way reduced my devotion and love for my chosen vocation.

I wonder if we, who are engaged in this profession, are appreciative enough of our lot in life and its environment. I know of no profession that is more attractive and offers greater possibilities for enjoyment. What a life it must be to spend in something you are unfitted for and do not love and get no satisfaction in work well done. Our contemporaries in other lines of endeavor many times recognize what we fail to see when they jokingly or in earnest make remarks that reveal a favorable estimate of our classification.

Photography offers as lucrative returns as any profession and far greater on the capital invested than most lines of business. I often wished it required greater capital than it does and a given course of instruction and study, but the man without capital and no training seldom gets beyond a meager existence. They should not be held up for example any more than a two by four lawyer, an ambulance-chasing doctor or a painless dentist. Let us get our inspiration from the men who are successful and hold respected positions in society.

Photography—let me say it loud and long—is as honorable, and offers to those engaged in its practice, as great an opportunity for personal development and service as any line of endeavor.

Portraiture—a small division of the classification, but the section of which I am thinking and to which most of the readers of this article are engaged, calls for the best there is in a man. The commercial and professional world in our community must depend on us, members of the Photographers' Association of America, to worthily represent our craft. It is up to us therefore to place photography on a high

plane. Four outstanding things must enter into the accomplishment of this:

First—Be a leader in your line in establishing and maintaining favorable and progressive relations with the government and the general public, including present and prospective customers, not only voicing, but exemplifying the high ethical standards of business, professional and social ethics.

Second—Be the best employer.

Third—Be the most forward looking representative in your line of business in respect to co-operation with competitors and those whose professions interlock.

Fourth—Be the fairest and squarest in your line of business with those of whom you make purchases.

The younger members will never realize, from experience, the petty jealousies that were in vogue twenty and thirty years ago, for the education that the association has wrought is responsible for the changed condition and there is yet room for growth.

As I contemplate the advancement and think of the high-grade men who are leading us on to a better understanding of ethics and business success, of the public whom we serve and their consideration and appreciation of the better things in photography, I stand a little taller with a just pride and feel within my soul a joy that I am one of them.

Point out a profession, if you can, where we meet a finer class of customers, always looking their best when they appear before us; men of affairs who depend on us to help them attain their ambition, brides who always wish to look their sweetest (we must be equal to the occasion), matrons reflecting in their photographs that grace and willowiness of figure that was once their charm, young mothers in their supreme hour of joy with children sweet and attractive, innocent and unaffected, elderly people with lines of character which make them beautiful and models fit for a Rembrandt.

Is this not an inspiration to a photographer in his opportunity to portray life?

Changes are subtle; therefore, we should never be satisfied with less than our best effort.

Our calling is noble in its purpose, far-reaching in its influence, and supreme in its realm of service.

All hail, then, to our classification!

(Signed) ALVA C. TOWNSEND,  
*Treasurer P. A. of A.*

✱

## Firm Loyalty

C. H. CLAUDY

"I heard a nice compliment about you," remarked the Young Photographer.

"Tell me about it?" begged the Old Timer eagerly. "There are so many misfortune tellers and so few fortune tellers in the world, that I am as eager to hear a compliment as a school girl listening to a 'trade last' from her chum."

"I was talking with the father of one of your new employees and he said the boy quotes you like the parson quoting scripture. The kid thinks the sun gets up in the morning, because you are ready for it, and goes down at night, because you are all through with it for the day."

"That's fine," laughed the older man. "As long as they feel that way about me I am sitting pretty."

"What is your magic?" asked his friend. "Your help all seem to feel that way."

"Maybe I know and maybe not," reflected the old man, "I can tell you my method. I am not sure just where the magic is. When a new man comes to work for me, I always tell him I want him to take a week to get acquainted. I give him no duties of any sort for a week and make him clearly understand that his work is to be devoted to getting acquainted with my employees, my methods, my establishment and the plan on which it is run.

"It may be efficient for a man in an automobile factory to spend his life screwing up one particular nut on the car, but a photographic establishment has its departments too closely meshed, its various processes too



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thoroughly depending on each other to use this method. So I let my new employee spend a whole day in the reception room seeing how we greet customers, how orders are made out, get some little idea of prices and the general work of meeting people. He is supposed simply to watch the processes and my experienced people are instructed to explain everything to him and interest him as much as possible in their work.

"Then he spends a day in the operating room and has a pose or two made of himself along with the other sitters. I want him to learn a bit about light and shade and I like to have operators let him look on the ground-glass and see what they see.

"Then he spends a day in the dark-room. I want him to see his own pictures developed. I want him to be interested in the various processes there and then I let him make a few prints off his negatives after he has watched them retouched.

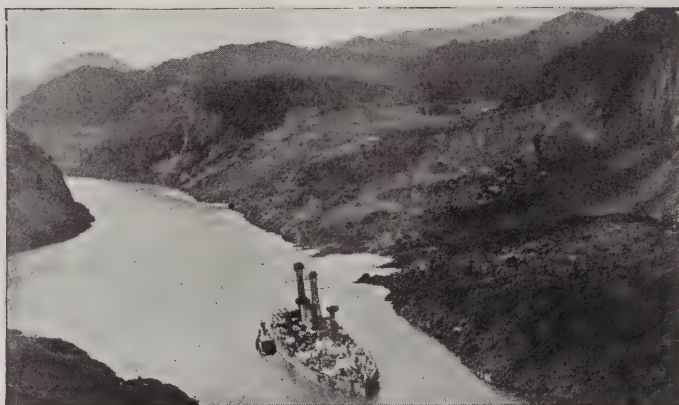
"The pictures of himself he has seen in process from start to finish, I give him.

Watching his own picture made interests him much more than if they were pictures of a stranger. Thus he not only gets acquainted with the various processes, but with the various employees. He gets to feel at home with all of them.

"I need hardly tell you that all this time I watch him. I watch him for good traits, I size him up as a mixer with other people, I even listen to his grammar, because I cannot have a man who says 'I seen' meet my customers.

"Before I put him at the work for which I hired him, I talk to him. I always bring this talk in quite casually. I never want a man to think I am giving him a preliminary lecture. The biggest thing I can do for an employee is to make him understand that he is not working for me, but for himself. I try to convince a new man he is working for himself just as much as if his name were on the front window alongside of mine.

"I am backing him, that's all. I stand in



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with a  
Tessar Ic

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Photo  
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### "AS GOOD AS A TESSAR"

The first American anastigmat lens remains the leader—it is the standard of value by which lens makers, dealers, amateur and professional photographers measure the worth of other lenses. But, as a matter of fact, it is impossible to find *any* anastigmat that is "just as good" as the

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Featuring the New **HALLDORSON**  
Home Portrait Flash Lamp No. 3

Same as No. 2 but with

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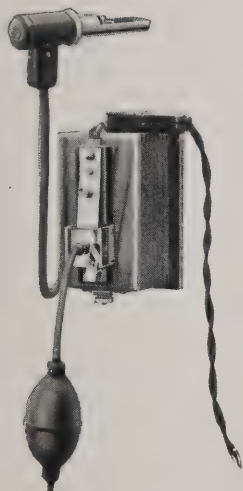
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This igniter works off of the electric circuit by the familiar jump-spark method and may be used on either alternating or direct current. No batteries—simply screw plug into socket and you are ready for work. It is marvelously simple, requires no care, adds but three pounds to weight of outfit, is positively sure fire, and is safe and easy to use.

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exactly the same position to him as his father would, had he supplied him with money to go into the photographic business for himself.

"I furnish him with capital, with a place in which to work, I give him the benefit of my own experience in the photographic business and enable him to study, in a few years, what has taken me a life time to learn. He is taught to feel that what he does is not for my business, but for himself. He is in business for *himself* in my place.

"If he sells photographs, if he is in the operating room or developing or printing department or whatever he does for my establishment, he does for himself.

"His compensation is what he earns, less what he pays for invested capital, rent and material used in the work. If he does his particular stunt well, his business will grow and he will accordingly make more money. If he is saving in materials, he makes a better profit, for I will have to deduct less from his income for stock.

"If he does not do well, if he does not make money, if he does not pay his rent and his bills for materials, I will do exactly what his creditors would do if he were actually in business for himself. I will close him up just as his creditors would. It is strictly up to him.

"We can't give him room if he will not pay his rent. We cannot let him go on in his business unless he pays interest on the capital we have loaned him. He must succeed or go out of business. We do not discharge people. If they fail, we close them out and rent space and loan capital to successful people.

"The big point is to make him understand he is in business for himself, that I rent him

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a part of my establishment, that I have loaned him materials to work with and supply him with capital. All he has to do is make good in this business. His reward is sure.

"If this idea were more thoroughly understood by employees everywhere, the whole business fabric would be better off.

"Employees are too prone to think that positions go like kissing, by favor. They feel, if they are well paid, the boss is kind. If they are poorly paid, the boss is a tightwad. Yet ninety-nine out of a hundred employees are paid in direct proportion to the sum they bring in, and that no valuable employee is ever closed out.

"I can't find any magic in all this. But if there is any, you now know it as well as I do!"

✱

## Dealing with Subjects of Violent Contrast

C. B. NEBLETTE

How to get the most out of an extremely contrasty subject is a problem which confronts nearly every photographer. In the studio, where the light is more or less under the control of the photographer, the matter is not so frequent as in home portraiture or commercial work, where one must work in conditions where practically no control over the light is possible. In home portraiture, for instance, it is quite often desirable to photograph the subject directly facing a window, door, or other source of light. This yields exceedingly attractive results, but it is quite a problem to preserve detail in the deep shadows without blocking the high-lights, while halation quite often ruins the effect which appeared so beautiful to the eye. The use of a supplementary source of light within the room to "balance" the light greatly simplifies the problem, but this is not always possible. In commercial work the problem occurs so often and in so many different ways, that will readily appear to the worker in this branch, that it is unnecessary to give any examples.

A factor, not often considered in relation

to the subject, is the lens. I do not remember having seen anything published on this point, but in practice I have observed, or imagined I could observe, differences in various lenses, so that I am inclined to think that the lens is a rather important factor. In theory, the more perfectly a lens is corrected for spherical aberration the less the danger of the high-lights becoming clogged and detail-less. The loss of detail in the high-lights may be observed in the image produced by any soft focus lens, the diffusion of which is always produced by the presence of a certain amount of spherical aberration, when the image contains a good deal of contrast. The simpler the construction of the lens, and the lower the number of reflecting surfaces it contains, the more brilliant the image and it is in dealing with subjects of strong contrast that any lack of brilliancy in the image, produced by the lens, is most noticeable.

The importance of an adequate lens hood in general work with present day lenses is not realized as it should be. In working against the light or in telephoto work a hood is absolutely necessary, but its use is desirable always. Modern lenses are not mounted with the hoods that were formerly a part of lens mounts, but have their surfaces exposed to the direct rays of light, and this results in a general haziness which is particularly noticeable when working with difficult subjects or in bright light.

(Continued on page 370)

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Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

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The price of ILEX Products is based on carefully-controlled and co-ordinated manufacturing processes. Comparisons are often odious—but also surprising at times!

The popularity of ILEX Products is based on the fact that each item was produced only after we had closely studied needs of a large number of lens and shutter users.

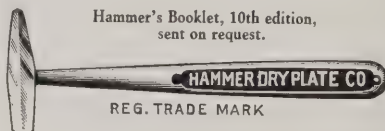
We have never had a PARAGON lens *returned* by a dissatisfied customer. *That is our measure of success.*

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*Shade the lens with an adequate hood, not now and then, but always.*

Another factor which is of primary importance is the plate. To secure proper rendering of a subject with a long range of tones a plate must be used having an emulsion which is capable of registering these intensities properly. Sensitometrically speaking, it must be a plate having a long straight light portion; which, in common terms, means a plate having a great deal of latitude. In general, the more rapid plates intended for studio portraiture have a longer straight line portion, and are able to render a longer range of tones than those of slower speed intended for landscape or commercial work. The speed of the plate, however, is no index to its capacity in this respect, so that, in the absence of sensitometric data, practical experiment is the only means of determining whether or not any particular plate is suitable.

While not always in evidence as such, a certain amount of halation is nearly always more or less coexistent with subjects of violent contrast and always detrimental to the finished result. All of the commonly advised methods of prevention as the backing of the plate with an opaque substance to prevent reflection from the rear glass surface, double-coated plates, matt emulsion, and the use of a semi-opaque film between the film and the glass, a method adopted by several French plate makers, are all more or less effective. The plate par-excellence, however, is the double coated and backed plate. The superimposition of two films, one a rapid emulsion, the other a slow one, makes the plate capable of rendering a much longer scale of tones than any single-coated plate possibly can. Furthermore, owing to the greater thickness and opacity of the emulsion, less light passes through the same and consequently the reflection from the surface of the glass is less. Double-coated plates are not supplied backed, except on special order, but may be readily backed at home using any of the formulas to be found in the *B. J. Almanac*. This prevents reflec-

# WOLLENSAK LENSES

## for Every Professional Purpose

### "What Wollensak Lenses are you using?"

A NUMBER of representative photographers were asked this question. Their replies are convincing evidence of the popularity and extensive use of the Series II Velostigmat *f*4.5, the Verito Diffused Focus *f*4, and the Vitax Portrait *f*3.8. Here are a few of them:

- L. F. BACHRACH, Mass.**  
Vitax, Velostigmat *f*4.5, Verito.
- W. O. BRECKON, Pittsburgh, Pa.**  
16-inch Velostigmat *f*4.5, 18-inch and 14½-inch Verito, 16-inch Vitax.
- W. E. BURNELL, Penn Yan, N. Y.**  
18-inch Verito, 9½-inch and 12-inch Velostigmat *f*4.5.
- PHILIP CONKLIN, Troy, N. Y.**  
14-inch Verito, 16-inch Vitax, 8¼-inch Velostigmat *f*4.5.
- WM. SHEWELL ELLIS, Philadelphia, Pa.**  
16-inch Vitax, 3 Veritos, 3 Velostigmats *f*4.5, Versar.
- JOHN H. GARO, Boston, Mass.**  
16-inch Vitax, 18-inch Verito.
- GEORGE W. HARRIS, Harris & Ewing, Washington**  
Velostigmat *f*4.5, Verito, Vitax, Series IIIa Wide Angle.
- L. L. HIGGASON, Asheville, N. C.**  
16-inch Velostigmat *f*4.5, 18-inch Verito, Vitax, Series Ia Velostigmat.
- O. L. MARKHAM, Portland, Oregon**  
16-inch Vitax, 18-inch Verito, 9½-inch Velostigmat *f*4.5.
- J. E. MOCK, Rochester, N. Y.**  
16-inch Vitax, 18-inch Verito.
- H. H. MORRIS, Galveston, Texas**  
16-inch Vitax, Verito, Wide Angle Velostigmat *f*9.5.
- A. E. MURPHY, Saginaw, Mich.**  
14½-inch Verito, 12-inch and 7¼-inch Velostigmat *f*4.5.
- D. D. SPELLMAN, Detroit, Mich.**  
18-inch Verito, Verito Extension Lens, 16-inch Velostigmat *f*4.5.
- H. E. VOILAND, Sioux City, Iowa**  
Verito, Velostigmat, Wide Angle.
- H. WATTON, Oklahoma City**  
16-inch Vitax, 16-inch Velostigmat *f*4.5, Verito, Versar, Velostigmat *f*6.3.



We asked the BULLETIN OF PHOTOGRAPHY and *Abel's Weekly* what photographers they considered to be leaders in the profession. Then we asked the 26 photographers, whose names they gave us, "What lenses are you using?" Five did not reply. Of the other 21, 18 or about 86%, are using Wollensak equipment. If you use Wollensak lenses, you know why they are generally chosen by men who cannot afford to use an inferior product.

## WOLLENSAK OPTICAL CO.

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*Makers of Distinctive Lenses that make Distinctive Pictures*



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An entirely new principle employed to obtain concentration of light.

**IT'S WORTH ITS WEIGHT IN GOLD !**

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tion from the glass surface and makes such a plate as nearly halation-proof as any plate can possibly be. Films are more or less free from halation.

The exposure should be full. Under-exposure accentuates the harshness and makes the halation more conspicuous. Slight over-exposure is much to be preferred to even the slightest under-exposure.

Development is a matter which must receive careful attention. Many a subject of this type has been ruined through improper development. The aim in developing a plate with a subject of this nature is to secure all the shadow detail with sufficient density *before* the high-lights become over dense. Dilution of the developing solution is effective only so far as it tends to prevent over-development, due to the fact that the plate is removed from the developer at an earlier stage than would be the case if development was more rapid. The most effective methods are those which allow the shadows to develop but "starve" the high-

lights, so that the higher densities grow less rapidly than would otherwise be the case.

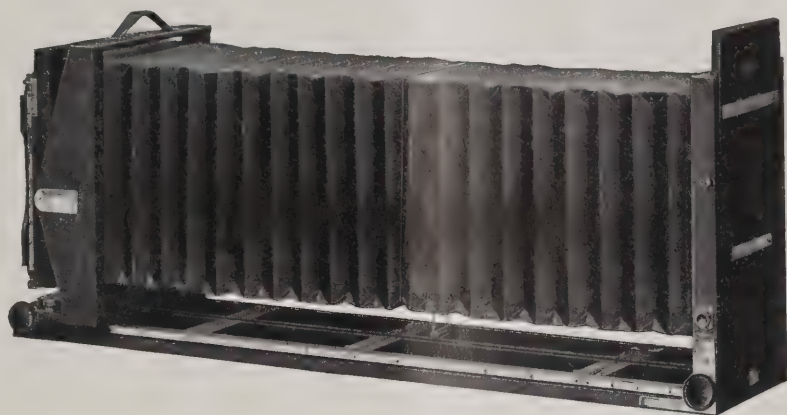
A method, first devised by Sir William Abney, is very successful with subjects having violent contrasts. Development is begun in a normal developer, but as soon as the details of the image appear, the plate is removed and placed in a tray of pure water, where it is allowed to remain for several minutes, until it is certain that no further development will take place. It is then again immersed in the developer for a short while, and again left to develop slowly in the tray of water. Although tedious, this method is perhaps the most successful way of dealing with a subject of this kind.

Another method, which has been advised, is to immerse the plate for five minutes in a developing solution without an alkali. Upon removal from this solution, it is placed in a weak solution of carbonate and left to develop of itself. If insufficient density is obtained, the plate may be rinsed



*Two sizes of*

## F. & S. COMMERCIAL CAMERAS



The 8x10 and 11x14 models are now available. Both cameras have extreme rising and falling front board movements, large square bellows and extreme back swings. The beds are made in four sections, each equipped with a tripod plate, so that long or short focus lenses may be used or the cameras may be supported by two tripods. These cameras represent the highest type of workmanship and are made of selected mahogany and cherry, hard oil rubbed finish. All brass parts are dull finished.

*See them at your Stockhouse*

EASTMAN KODAK COMPANY

*Folmer & Schwing Department*

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## ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
Middle Atlantic . . . }	Kenilworth Inn, . . . }	May 19, 20, 21, 22 . . . }	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . }	Asheville, N. C. . . }		{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco . . . . .		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

in running water, again placed in the developing solution and the operation repeated.

Owing to its tendency to cause stain, metol, or another of the non-staining developing agents, is to be preferred to pyro for use in this manner.

The use of a metol-hydrochinone developer, without alkali, is advised in the Cramer Manual. The following formula is advised:

Water . . . . . 40 grains  
 Metol . . . . . 50 grains  
 Hydrochinone . . . . . 240 grains  
 Sulphite of soda (dry) . 960 grains

For use, dilute with an equal part of water. Owing to the absence of alkali, development will be slow, requiring from 20 to 30 minutes at 70 degrees Fahr. It should not be used at a lower temperature than 65 degrees Fahr.

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such as windows, doors, electric lights, etc., appear, local development may be employed to advantage. This is much more easily carried out now than formerly, owing to the introduction of desensitizing agents which allow the operation to be carried out in a much brighter light than heretofore. The plate is first desensitized by immersion for a few minutes in phenosafranine, or preferably Pinakryptol Green, and then placed in the developer diluted with an equal volume of water. As soon as the higher densities are approximately as dense as desired, and examination shows that further development will block up the finer detail, the plate is removed from the developer and the higher densities brushed over with a strong solution of potassium bromide. With a larger brush, fresh developer may be applied to the remaining portions and the shadow detail brought up into harmony with the high-lights. While it demands

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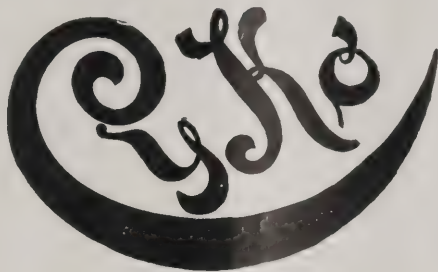
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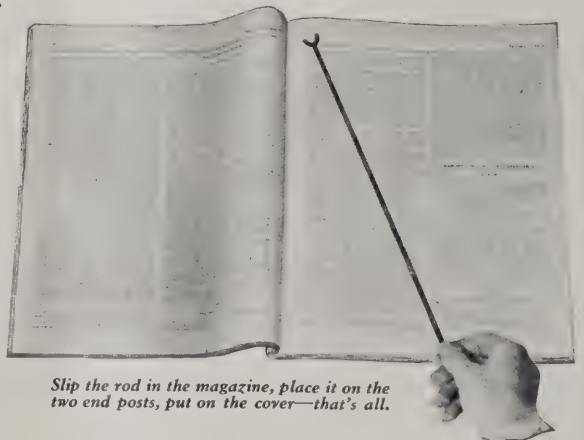
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## AS WE HEARD IT

C. B. Freel, of Mount Carmel, Ill., has opened a studio in Bedford, Ind.

Robert A. Rolle has opened a studio at 247 E. Washington St., Indianapolis, Ind.

William Montague, of Cary, Ohio, has purchased a studio in Greenfield, Ohio.

P. F. Fawcner, of Jacksonville, Ill., has opened his new studio in the Cloverleaf Building.

S. H. Wise, pioneer photographer of Wilton, Iowa, and Civil War veteran, died on February 10th, at the age of 81.

The studio of C. B. Stephens, Camas, Wash., was destroyed by fire on February 14th. Mr. Stephens' loss is heavy.

Eugene G. F. Giroux, lately of Los Angeles, has purchased the Salb Studio, Petaluma, Calif., and is already in possession.

A petition in voluntary bankruptcy was filed February 23rd, in Federal Court, by Albert P. Pease, of Laporte, Ind., a photographer, who listed his debts at \$5,468 and his assets at \$596.50.

A schedule of his liabilities and assets was filed on February 18th, in the Federal Bankruptcy Court, by W. H. Coffey, photographer, 604 Lillis Building, Kansas City, Mo., against whom creditors filed an involuntary petition of bankruptcy last month. The schedule filed shows liabilities in the form of notes amounting to \$3,600 and assets of \$66.

✱

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VOL. XXXIV, No. 868

Wednesday, March 26, 1924

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## Editorial Notes

It is estimated, says the *New York Times*, that upwards of 2,000,000 New Yorkers have their photographs taken regularly every year. Passport photography, it is declared, is responsible for the boom, as every one going abroad must have a photograph of him or herself attached to the passport. When as many as 10,000 tourists sail on a single day from New York, it means that the photographers in the neighborhood of the steamship offices and elsewhere have profited accordingly. Evidently the "while you wait" branch of the photographic business at the ports is in a flourishing condition, although we of the BULLETIN OF PHOTOGRAPHY tender the quoted figures under all reserve.

*The Pulaski (Tenn.) Record* gravely tells us that Vincenzo Laviosa, of Rome, is now in New York "with a new (?) photographic lens he has invented, with which he can photograph in the dark without special lighting facilities. He has made official photographs for the royalty and celebrities abroad." Oh, well, this sort of thing is useful for filling up an odd corner in a country newspaper, but we do not imagine that a revolution in the manufacture of lenses will follow. The item falls into the category of the humorous things we occasionally read about lensless, camera-less, photography. Just what Signor Laviosa really has got, we confess to some curiosity.

✱

We are glad to see the fine pictorial work of Ann Brigman coming in for recognition at the hands of the California League of Fine Arts, which was recently addressed by Miss Maude Stinson on "The Opportunity for Creative Work in Photography." She gave a very interesting historic account of her subject paying high tribute to D. O. Hill, Steichen, Mrs. Käsebier and others. Of course this sort of thing is slightly above the heads of the majority of "business" photographers, but we are none the less pleased to read of it in the public press, which is more and more coming to treat

all aspects of photography with conspicuous fullness and fairness.

✽

We read of an improved kite camera to simplify aerial photography. But is not aerial photography from the earth a thing of the past? Low altitude work from a stationary kite would not appear to be much in request judging by the evidence that reaches us. Of course, as a pastime in amateur hands, kite photography might have some vogue, but for survey and general purposes, it is apparently not in request. *Popular Science* gives some interesting data and illustrations, of which it is no injustice to state that we read many similar accounts years ago. However, it is photographic and that is its justification.

✽

The University of Michigan is sending a two-year expedition for the classification, photographing and preservation to posterity of the ancient documents, papyri, and inscriptions of Asia Minor. The expedition has been made possible by an anonymous gift of \$100,000. Canadian, English and Americans form the party. Professor Francis W. Kelsey will be in charge. The world's history began, according to most accounts, in Asia Minor and the expedition should secure some interesting results, especially by the aid of photography, without which no scientific expedition is complete. Indeed, in adventures of this kind, photography is indispensable.

✽

Niagara Falls, like Washington, and other celebrated spots, is very much photographed. An idle tourist, says our contemporary, *The Detroit News*, surveying the environment of Niagara Falls on a beaming summer Sunday, exhausted himself in trying to guess, from the discarded cartons, how many photographic films are exposed daily in and about that famous natural spectacle. A more pathetic calculation, adds our contemporary, would be on the proportion of films exposed futilely by enthusiastic

amateurs. Then the newspaper goes on to talk seriously about its subject, rendering justice to the art of photography, now within the reach of all, and pointing out its possibilities, "which exact intelligence, judgment and study." The article makes good and inspiring reading, notwithstanding its somewhat cynical opening. The time, of course, has long gone for deriding photography.

✽

We have been taken to task for not giving more formulæ in the BULLETIN OF PHOTOGRAPHY. Well, goodness knows formulæ are plentiful enough in the text books and in manufacturers' instructions. But we are always glad to answer specific questions on the subject. As a rule, observation and experience have convinced us that a multiplicity of formulæ is confusing to the professional photographer, however much the amateur may like to change and dabble in them.

✽

After years of patience and perseverance, we read, C. L. Duhem, of Oroville, California, has perfected the motoflector, an instrument with which it is possible for any one having a Kodak and one of Mr. Duhem's motoflectors to make and produce common photographs in which the actors are in perfect motion "as in the movies" and make the scenery appear in all the beauties of distance and perspective, as the landscape and scenery appear to one while riding in an automobile or on the train. Like most newspaper "inventions," the Duhem device is vaguely described, but we await its advent with much interest. We are also awaiting other "inventions" referred to in our pages the past year with equal interest.

✽

Rudolph Plambeck, head of the photographic department of the Milwaukee Museum, should be envied. His equipment consists of three motion picture cameras, two studio cameras, six view cameras, eight Kodaks, a special tele-photo view outfit, an

are light enlarging camera, and an aerial camera. Everything in the public museum is photographed, and negatives are available in a few hours. Mr. Plambeck has a national reputation, his slides numbering over 36,000, being carefully indexed and filed away. These slides are loaned by the museum to public schools and to lecturers on educational subjects. He has been with the Milwaukee Museum for twelve years. Decidedly this is one of the most interesting accounts we have read for a long time and we desire to congratulate Mr. Plambeck on his evidently well deserved reputation.

~

### Capitalizing the Credit Advantage

FRANK FARRINGTON

Much of the old inefficiency in the photographer's bookkeeping methods has been superseded by modern methods. I can remember when my father, who was a photographer, and the publisher of a local newspaper would get together about once a year and jump accounts, as the practice was called. That is, they would mutually agree that their bills against one another must be about the same and they would cancel the accounts and start over again. They did not even bother to figure up the totals to see how far apart they might be. That practice was not uncommon among business men of that day.

There used to be an old fellow in a town near my home who ran a photograph gallery—there were no "studios" then—and did picture framing. He had a front room with a long showcase in it and when people took away work not paid for, he wrote down the charge on a slip of paper and laid it down on the counter wherever he happened to be. Sometime during the day he would gather up these slips and enter the charges in a book. One day the editor of the village paper came in. He was an eccentric character who was always chewing bits of paper. He stood by the counter talking with the old photographer, incident-

ally picking up an occasional bit of paper and chewing it. When he came to leave, the photographer looked around in dismay as he realized what had happened. "Judas priest, Tom," he cried, "you've chewed up my whole day's business."

So much for the old ways of saving labor in bookkeeping. There is little inclination nowadays to follow such methods, and certainly no excuse for it.

The photographer is almost compelled to do business on a credit basis, and since this must be the case, it is worth while for him to profit by the fact that he extends that service to his patrons. Nobody's promise to pay is as good as cash on the nail, but careful selection of the credit risks, together with observance of the old motto, "Learn to say 'no,'" perhaps transposed into "Learn when to say 'no,'" will eliminate practically all the loss from poor accounts. Merchants find it possible to keep their credit losses down to a negligible percentage of their total sales, perhaps a fourth of one per cent. The photographer can do as well.

There are people who are possessed of ample resources but who are at times short of ready money. There are people who are much more ready to order work done if they do not have to make immediate payment for it. It is always easier to sell people something when they think of payment as a matter for later consideration.

Many people planning to order work finished can be induced to order a more expensive job if they are aware that they may have sixty days to make payment, or if they are told that they need not pay for the work at the time. A patron who likes and would rather have a dozen photographs of the \$48 style than a dozen of the \$30 kind, may be sold the better work with the understanding that the difference in price may be paid later.

The people who are entitled to credit are the best buyers and it sometimes happens that they resent too urgent a demand for a cash deposit or for immediate payment.



If a customer is financially sound, then the bigger the bill against him, the better. You are going to get your money in the end, so why not seek to make the bill as large as possible? The larger it is, the more certain you will get it, because a large bill is worth going after and you will take care not to lose it.

People who habitually buy on credit are not as critical of prices as people who find it necessary to pay spot cash and figure closely in order to make sure they will not go beyond their means.

Credit service, as extended to patrons, is something you can sell to them and advertise to them, in order that it may encourage them to have more and better work done. If you give credit, let people know it. You need not be less particular about the selection of your credit risks just because you advertise that you do give credit. Since you must extend credit anyway, and since you are going to hedge that credit about carefully to avoid losses, why not make capital of it as a service and make it bring you more business?

There are some conditions under which a photographer needs to watch his credit business more closely than otherwise. When wages are falling in his city the credit hazard increases. If his is a farming community, when crops are poor or prices of produce down, it becomes more difficult to get the money on accounts. Unfortunately that is the time when it becomes easier to do credit business because more people want credit. The greater the demand for credit, the greater the necessity for watching and restricting it. Selling credit service is unlike selling anything else. The time when it pays best to sell it, when it is most desirable to urge it upon people, is the time when it is least in demand. The more anxious people are to have it, the more dangerous it is to extend it to them.

It is desirable that the photographer individualize debtors, taking up each case by itself and considering it alone. It is a mistake to fall into the habit of regarding

your book accounts only as a whole, devoting collection methods entirely to the use of standardized efforts and form procedure. Give each individual case just the treatment it needs and you will get better results.

When a customer shows reluctance about taking care of his account, seek to sell him on the importance of maintaining his credit and making his account good, if only for the sake of his financial reputation.

Coöperate with storekeepers in all lines to curtail credit to those who do not deserve it. Exchange ledger experiences with other local business people to the end that you may all know what certain families are doing about taking care of their accounts. Make use of the local credit bureau as far as you can and do all you can to help such work. Photographers sometimes make the mistake of holding aloof from such coöperative work in the community.

All debtors should be treated alike. To show favoritism is fatal. If John Doe is hard pressed to pay up while he knows that Richard Roe is given more time, Doe resents it and advertises the fact that you do not treat all your customers alike. If you limit credit to 30 or 60 days, limit it for all. If you claim to insist upon a deposit from all at the time of sitting, see that you stick to the rule. If you favor one party to some extent, you may be sure that even that party will feel that you are probably favoring someone else still more. Play no favorites in the matter of rules that are advertised as your policy. Have no pet accounts if you want to please all.

The opportunity to buy from you on credit is a privilege that people ought to value. It offers an advantage, so why not remind the public of that advantage, just as you might remind them of other advantages offered by your studio?

If you prefer to do business on a spot cash basis, well and good. That is your affair. It is a sound method of selling goods or services, but to attempt to operate a studio on that basis means to restrict the growth of the business. To build up the



John H. Garo  
Boston, Mass.

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From the One Man Show at the Smithsonian Institution,  
Washington, D. C.



largest possible patronage, you should develop a carefully supervised credit system that will make it easier for people to finance high-class photographic purchases.

Think well of the possibilities of the credit system of selling and cast aside the spurious philosophy of that fallacious old Persian, Omar Khayyam, who wrote:

"Some for the glories of this world; and some  
Sigh for the Prophet's Paradise to come;

Ah, take the cash and let the credit go,  
Nor heed the rumble of a distant drum."

\*

### Retrospective Photography

Many of the clippings that reach our table deal with photography in its three obvious phases, the past, the present and the future. The latter, of course, is purely conjectural, nobody can tell what the future has in store for us in the matter. It suffices to work and wait. And as for the present, that is always with us, it is the one definite thing to seize upon. As Longfellow phrases it, "Act, act, in the living present, Be a hero in the fight."

What pleases us in this connection are the many utterances of veterans who, at the close of their lives, are saying nice things about the pursuit of photography both in its business and amateur aspects. This is agreeable to read and is welcome testimony to the refining influences of the black art. There are countless occupations on the earth of which the same thing cannot be said. A glance at the field of human activity shows. Not every occupation brings one directly into touch with the artistic, the sciences of physics and chemistry and the serener aspects of humanity.

From time to time in our experience we have interviewed many veteran and retired photographers and rarely have we come across a case in which regret has been expressed at their choice of a profession. This should be an encouragement to our younger readers. Decidedly a well spent life passed in the pursuit of photography is one to be highly commended.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
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and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

### *Our Legal Department*

During the past two months we have had several requests for legal advice on matters relating to copyrighting, copyright infringements and the "itinerant" photographers.

Regarding the former, we are able to advise members as to the method of procedure, and when requested are able to furnish copies of *Bulletin No. 14* which gives all information relating to Copyright matters. We will gladly mail copies of this Bulletin to members upon receipt of the price, 15c per copy as made by the U. S. Government. We want members to under-

stand, however, that while this pamphlet states the laws pertaining to copyright, it still remains for the courts to interpret the law, determine the extent of damages in cases of infringement and in other ways enforce the law.

Regarding the "itinerant," this is a matter that is becoming quite active of late and numerous inquiries are reaching headquarters as to how to deal with them. While we would like only too well to be able to hand out specific advice in each case, the regulations controlling the activities of this class of photographers are at present a

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Hollywood, California

purely local matter for each State or City and hardly within the scope of our office. The Federal laws do not cover the "itinerant" and for our legal advisor to conduct a search on Ohio, North Carolina or other state laws would involve unwarranted expense, when a local lawyer is familiar with the local laws and can advise accordingly.

✽

The smartest person is not the one who is quickest to see through a thing; it's the one who is quickest to see a thing through.

## Straight versus Compound Printing Processes

The carbon printing process continues to be written about a great deal, but we do not observe that it is making the headway that at one time characterized it. But for all that, it is a beautiful and artistic process, demanding, of course, exceptional skill in handling it. The combined silver and carbon process, carbro, is very popular among dilettante amateurs who produce surprisingly good results by it. The tendency

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towards what we may call compound printing processes, indeed, shows no abatement; on the contrary, there are evidences that they are more popular than ever. The question arises, however, is this pure photography or is it something not deserving of this nomenclature? It is a debatable point and people will go on debating it while camera work lasts. Of course, it is a healthy sign that we have this diversity of taste, for variety is charming, and assuredly the plas-

ticity of the various processes affords wide scope for the exercise of unlimited individualism. There is no obligatory rule in the matter. But we confess to a personal preference for straight photography, plus the use of correcting filters for taking the negative. These, of course, are indispensable if you set any store on the value of your subject. But how many of us do? The greater number of photographs taken yield no evidence of any attention to the matter.

---

## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

---

### What a Check Protector Protects

A few weeks ago I wrote an article on "Does a Business Man Have to Use a Check Protector?" The point of the inquiry was this: In most relations of life a man is supposed to use all of the ordinary and usual safeguards against misfortune. If he doesn't, and something happens to him because of their lack, he can't get damages for his loss because even though the agency causing the injury was negligent, he was negligent too, because he failed to protect himself in the usual and ordinary way.

A simple illustration is the use of brakes on an automobile. If a driver had no brakes, or his brakes were useless, and therefore he was unable to save himself from being run into, he was negligent and couldn't collect damages, even though the man who ran into him was negligent also. Applying the analogy to the use of a check protector, the question which I discussed and gave an opinion on, was this: If a business man's check, on which no check protector was used, is raised and the bank pays it, would the court say that the maker of the check was negligent because he had not used a protector and that, therefore, he

could not make the bank give him back his money?

I cited a case on the subject and expressed the opinion that the maker of a check was not under any legal obligation to use the protector, and that no court would hold, therefore, that he was negligent for not using it.

Possibly apropos of this article I have the following inquiry:

Poughkeepsie, N. Y.

One of the things in business life that merchants would like to satisfy their minds on is "What Does a Check Protector Protect?"

There are about twenty varieties on the market, all diametrically different, all claimed to be the "only one." Our banks change their "variety" as often as an agent presents a new "kind." Then again we notice that our largest State institutions do not use check protectors. We cannot find that the courts order them nor can we find that the courts recommend their use (perhaps owing to the variety of them).

One of our merchants claims that if



he owes Smith \$150 and sends his check to him for the \$150 and he gets proof in the way of a receipt or an acknowledgment that he received it, and this check falls into bad hands and the check is raised after the original drawee receives it, the maker is not responsible. Again others hold that the bank is responsible if it pays it out to the wrong person. Or if the bank allows a depositor to overdraw and the over-draft happens to be a "raised check."

In the case of the latest check protector (so claimed) they give with the purchase a \$10,000 bond against loss by check raising. This bond is subject to a renewal, etc.

In the same connection, can a merchant be held responsible for a forged check that is presented to a bank and cashed by the bank?

Light on this subject, I am sure, will please and perhaps satisfy hundreds of merchants.

JAMES H. ACKLY.

As to what a check protector protects, it merely makes it harder to raise it, and therefore lessens the chance that the maker of it will have to fight with his bank over the question as to who is responsible if the check is raised and then paid by the bank. That is the whole utility of a check protector in a nutshell. Using it does not relieve the maker of a check from any legal obligation, nor does it of itself satisfy any of the legal obligations that rest upon him. It merely supplies some insurance that his check will not be raised and that the controversy that always arises with a bank when a raised check is paid will not occur.

Ordinarily, however, the maker of a check is not liable when somebody raised his check and cashes it at his bank. The bank is responsible. As a standard work on banks and banking states it, "a bank is bound to know the signature of its customers, and if it pays a forged check, it must be considered as making the payment

out of its own funds, and cannot ordinarily charge the amount to the account of the depositor whose name was forged."

The same is true if the check was not forged as to the name, but forged as to the amount, *i. e.*, raised. This law, however, has one exception: The maker of the check can't hold the bank responsible if he has drawn his check carelessly so as to make it easy to raise it. For instance, not long ago a client of mine who had the very loose habit of signing checks in blank had a check filled in for an excessive amount by an employee. The bank paid it, and refused to make good because the client's own carelessness had contributed to the forgery. When he brought the matter to me, I was compelled to advise him that under the settled law the bank was right and that his chance of collecting from the bank was nil.

I remember another case in which a wholesaler made out a check for two dollars, but failed to draw a line through the blank space between the written word "Two" and the word " /100 Dollars" at the other end. This left a nice clean space in which somebody inserted the word "Hundred" and cashed the check for that amount. This bank refused to refund the money and the court held that it didn't have to; the carelessness of the maker of the check contributed to the forgery.

If the maker of the check has been reasonably and ordinarily careful in making out his check, however, he is not responsible

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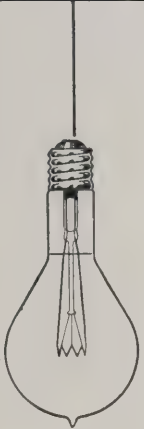
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if somebody raises and cashes it at the bank for an excessive amount. The bank must refund the difference between the original amount and the amount to which the check was raised. So that using the above correspondent's illustration, if he owes B \$150 and sends him a check for \$150, and B endorses the check over to C, and C raises it to \$1,500 and cashes it for that amount at the bank, the bank must put back \$1,350 in A's account.

The bank is the custodian of the depositor's money, and is bound to pay it out on the depositor's order in exact accordance with the depositor's order. If the order (check) is forged, or bears a fictitious amount, it is up to the bank, even though the forgery is so skillful that the depositor himself is deceived.

(Copyright by Elton J. Buckley)

✽

Ensign—"And you say you lost control of your car?"

Chief—"Yes, I couldn't keep up the instalments."

## A Lesson in Promptness

BY A RECEPTIONIST

When you buy a thing, you want it! You usually say, "I will take it with me" or "Please deliver it."

But in photography it is a little different. When you photograph a sitter you are fairly sure of an order, but the kind of order you get is determined partly by the promptness with which you are able to show the proofs.

I will never forget the lesson the "Chief" taught me when I came to the studio to work for him. I started at a dull time of the year because he said it would give me a chance to become acquainted with the work, and that I should acquire useful experience by the time we became busy. So I turned to and tried to learn as much about the business as possible.

Towards the end of the first week the "Chief" called me into the studio and asked me to sit for a few negatives he wanted to make. He said he had a new lighting in

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mind, and wanted to try it out thoroughly before he used it on a customer. And, incidentally, I could have some of the pictures printed if I liked them. You can easily imagine how that pleased me.

The "Chief" was making some specially fine, novel negatives of *me*. I had not had a photograph made for a year or more, and a portrait was considerably more of a novelty to me then than now! Of course I was all enthusiasm and interest.

The sitting was made and I hoped that the "Chief" would rush into the dark room and develop the films, but he did not. He went about some other work and had not developed them when I left that night.

Next morning I was at the studio early, but I could not find a trace of those negatives, and neither could the printer.

I did not like to ask about them so I went about my work hoping they would turn up during the day or at least next morning—but they did not. And still I did not feel like asking about them.

And on the third day and the fourth day it was the same. I did not care so much about them by that time but still I felt some disappointment and finally mustered up enough courage to ask, in a sort of a disinterested way, how the negatives had turned out.

"Oh, splendidly," the "Chief" replied, and called me into the studio to see the proofs.

Then he put a question to me that explained why I had not seen the negatives or proofs sooner.

"How much were you interested in these proofs the day after the negatives were made—how much were you interested in them the day later, and the day later, and how much are you interested in them today?"

I had to admit that I was remarkably keen about them the day they were made, and that my interest had been falling off every day since. And then he explained that he merely wanted me to get the *customer's point of view* while I was still young at the business.

I had a pretty good idea from that experience just how a customer feels when she is disappointed, either in getting her proofs or her finished pictures, and I have never forgotten it. I have often thought that if some way could only be devised to show a woman her proofs by the time she had her hat on—some way to get her order before she could get out of the studio, I could double my sales.

But as such things cannot be done, we do the next best and get the proofs out as soon after the sitting as possible.

This means that things have to be speeded up every morning, because we do a lot of proof retouching. But if this makes proofs a bit late we deliver them by messenger. You may think that is going a bit too far, but we do not. If we get post proofs in the evening, they are not delivered until next morning and if Mrs. Customer's husband is not at home during the day she cannot show them to him until evening.

On the other hand, if our messenger



delivers the proofs before six or seven o'clock, a day is saved, Mrs. Customer appreciates the additional service and decides upon the size of the order she will give while her enthusiasm is at its height. I know we get better orders because of our promptness.

Delivering by messenger was my own suggestion. It was the first suggestion I had made, and as it came soon after the lesson, the "Chief" could not very well back out and say we did not need to be quite so prompt as all that.

But he admitted afterward that just that little bit of extra service to our customers was worth what it cost, even if the orders were no larger than before.

But I know *they are!*

—*The Professional Photographer.*

✽

## Care in Posing

C. H. CLAUDY

"See the morning paper?" asked the Old Timer.

"No," said the younger photographer, "I've been too busy to look at it."

"You lost a good customer," was the brief reply.

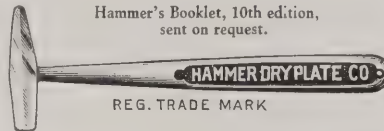
"Why?" asked the younger man, excitedly. "Has some prominent person died?"

"So far as having photographs made in your establishment is concerned," laughed his friend. "Mayor Hicket is dead."

"You are crazy with the heat," protested the younger man. "My new picture of him was printed in yesterday afternoon's paper. It was three columns wide and a foot high. It was full length of him, with my imprint on the bottom of it as big as a house."

"That's the answer," laughed the older man. "This morning's *Times*, which is the opposition party paper, also reproduced it. Under it was a big caption saying they were reproducing it because the pose was so unusual. They called particular attention to the fact that he had his hands in his *own* pockets."

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"Aw, that was not my fault," protested the younger man.

"In a sense it was not." The older man was serious now. "Of course neither you nor the Mayor could foresee what would happen to that picture. In another sense it *was* your fault, for you know that it is not polite for a man to stand with his hands in his pockets. It is a pose not often assumed by people of the highest and best educated type. Many men do it, but you are responsible for the fact that you perpetuate, in a picture, this bad habit of a rather crude and uneducated man. It was your duty as a photographer to remind your sitter that this was a permanent record, not a passing and momentary thing.

"Quite a few people say 'damn,' but it is not a word any man wants to see perpetuated in print as coming from his lips. Remember the railroad president who voiced the sentiment 'The public be damned'? He and his railroad, in fact, all the railroads in the country were startled by the remark, not because he made it, but because it was perpetuated in the public press.

"He owed something to railroads in general. We owe something to our own profession. Any photographer who presents a man or woman in a pose which could ever be regretted, not only injures himself, but hurts photography.

"You allowed the Mayor to do something he should not have done. I admit it is a characteristic pose. I admit he is crude and knows little of the usages of etiquette. You may excuse yourself on the ground of faithful reproduction of the man in characteristic pose.

"But the point I make is that it is your duty and mine to guard people against such mistakes. We should remind them of the permanency of the record we are about to make. We should remind them that the day may come when the pose might be embarrassing.

"This little mistake with the Mayor was only one of many which is made in photo-

graphic establishments. I recall a young woman who came to my place to beg me to destroy a negative made of her when she was just a tiny tot. It was a picture of her at about five years old, in a fancy dress. A print had fallen into the hands of a joker, who had embarrassed her beyond words, by telling her and some of her friends he had a picture of her in a chorus girl costume, which he eventually produced to her friends' amusement and her embarrassment.

"I doubt not, if her parents had had their attention called to what might happen to this photograph which was to them a perfectly innocent picture, they would have abandoned that pose for another more draped.

"This applies with equal force to some of the semi-draped pictures we make of handsome young women. I know one photographer who exhibited one such with the permission of the young woman sitter, whose father threatened to break the show window and remove the picture if the photographer did not do so instantly, and who kept his entire family away from the gallery for all future time.

"I am not delivering you a lecture on the sin of taking undraped pictures. The nail I am trying to drive home up to the head is that it is our duty to prevent our sitters from having pictures taken which they at some future time may regret. The best way to do this is to drop a word of caution to remind them that things look a bit different when shown in a photograph and that photographs are permanent and apt to bob up serenely at some time when they have been forgotten.

"In those stubborn cases, where people know what they want and insist on having it, I make it a rule to take some other poses which I think they will like better on second thought. I show these to the sitter in proofs at the same time they inspect the ones they thought they wanted. Often this will make people realize their mistake and cancel the order for the other picture.

"A callow youth insisted on having his picture made with a cigarette between his

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lips and his index finger placed 'real sweet like' under his chin. It was one of the most lady like pictures ever made of a he-man. Later in life he settled down to a dignified professional career. At a smoker in his honor this picture made into a stereopticon slide, was thrown on the screen, and met with the yells of delight from the audience, but overwhelmed him in humiliation.

"It is true that in none of the cases I mention, or in half a dozen more that you will recall, was the photographer actually to be blamed with the pose. It was entirely the fault of the sitter. But no man can be humiliated by a photograph without to a certain extent blaming the photographer who made it.

"Not only for business reasons, but for the sake of the high name of the artistic profession we serve, it is our duty to save people from themselves as far as possible.

"No preacher, photographer, father, mother or even policeman can prevent a man making a fool of himself occasionally. But it is worse for the photographer to allow it than most other professionals, because there is such a permanency in the record of his silliness that it will come up in his future life at some time when he will regret it.

"Even if Mayor Hicket has his hands in other people's pockets most of the time, it remained for you to perpetuate him in a pose which his enemies make fun of."

✱

### On Portraiture with Soft Focus Lenses

The author of a leading article in the *B. J.* for February 15 states that with soft focus lenses in portrait work the greater the amount of diffusion the greater should be the contrast of the lighting. While we do not know the lenses which the author has used and which presumably led to the above statement, our experience is to the contrary. Using the majority of soft focus lenses on the American market, the writer has always found that for a high degree of

diffusion the lighting of the subject should have *less* contrast than for sharp or medium diffused work. In one sense we are inclined to think the writer correct, while in another sense we think he is wrong. If he has reference to the fact that the lights and shadows required to produce proper modeling must be more clearly differentiated, we are inclined to agree with him, but if he refers to the total contrast between the strongest high-light and the deepest shadow on the face, we are inclined to disagree with him. It has been our experience that the scheme of lighting in diffused portraiture must be more definite than in sharp work, but with a narrower range of intensities. The amount of contrast allowable in lighting the subject we have found to depend first of all on the size of the head and, to a lesser extent, on the character of the lens at a given opening and the method of focusing the same. The lighting and development of diffused focus work are the two greatest difficulties in securing the best results with this class of work and, from examples which come to our desk, we think a number of photographers would profit by some careful experimentation on these points.

\*

### An Interesting Exhibition

There as an exhibition of Daguerreotypes at Memorial Hall, Fairmount Park, Philadelphia, which is something more than of merely local interest. It was organized by F. V. Langenheim, a son and nephew of the old firm of W. and F. Langenheim, early Daguerreotypists. Many prominent Philadelphia families are represented in the showing, the names of Cadwallader, Lippincott, Willing, Morris, Harrison, Borie and Biddle occurring. The first portrait by the process by Robert Cornelius in 1838 is shown, loaned by the American Philosophical Society. There are views of Niagara Falls and a group of the original Topographical Engineer Corps, which made pioneer surveys through Texas, Mexico and the great American Desert. It

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ASSOCIATION DATES FOR 1924			
Association	Location	Date	Secretary
Middle Atlantic . . .	Kenilworth Inn, Asheville, N. C. }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J. Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Southeastern . . .			
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

is claimed that Philadelphia was the first city to make practical use of the Daguerreotype, although historically the fact is questioned. Be that as it may, the collection is obviously one of the greatest interest and should be visited by all those interested in the beginnings of photography. Great credit is due Mr. Langenheim for organizing the collection.

There seems to be a movement at present among the artists of Philadelphia to re-instate the position which Philadelphia held at the early period of the 19th century as the centre of art in America. This most laudable purpose should receive the support of every loyal citizen.

Photographic art is also engaging the attention of artists. They are awakening to the realization of the great advance it has made in recent years, and they appreciate, too, the service photography has done for art in opening to perception the beauty of natural phenomena, which the brief exposures reveal.

The great improvement in appliances and the perfection of media have put the photographer in control of both tools and material to such a degree that he is now in position to express his temperamental feeling for nature, to manifest more definitely the personality of the artist, though he may have been denied the technical education of the painter.

The different art institutions of the city have kindly offered collaboration with the photographer in exploiting pictures by the

camera. Exhibitions of work are presented on the walls of the School of Industrial Art. Memorial Hall has been somewhat tardy in the association, but we hope soon to get this institution to appreciate the worth of photography as a means of artistic expression.

The exhibition of Daguerreotypes will serve as a nucleus to attract the lovers of art to the possibilities the camera affords for exploitation.

✽

**Hotel Rates at Kenilworth Inn, Asheville, N. C., the Headquarters for the Middle Atlantic and Southeastern Convention, May 19, 20, 21, 22.**

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

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- Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.
- Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.
- Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.
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- Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.
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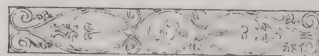
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In the series of HALOID PORTRAYA advertisements to follow, the illustrations and much of the copy are designed for Studio advertising. Glossy prints reproducing the illustrations and permission to use the copyrighted copy will be furnished without cost to any professional photographer requesting them.



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## The Photographer's Credit and Collection Problems

J. K. NOVINS

REVIVING THE DEAD ACCOUNT

*Letters the Photographer Can Use to  
Reclaim the Customer Who Has  
Ceased Buying*

In his anxiety to develop new business, the average photographer is apt to overlook that a lot of good business lies dormant in his books, and that if he would only go through his credit records, pick out the names of customers who for some reason or other have ceased using their accounts, and follow them up with good, stimulating letters, a lot of business that would ordinarily go lost would thus be revived.

To develop again this old business requires less sales expense than is required to develop new accounts. The problem, then, is how to approach the old, inactive credit customer. That it is worth the while to go to some expense to revive his business, there is no question, especially when the records show that he paid his bills promptly and regularly.

Realizing the importance of this phase of the photographer's credit and collection problems, the writer studied at first hand the various methods for reviving so-called dead accounts, as employed by some of the most enterprising dealers in all parts of the country, and in this article will be reproduced typical letters sent out by several representative establishments.

While the letters may not differ in substance, yet each approaches the matter in a slightly different way, and it is hoped that the reader of this article will gain a good idea on how to construct his own letters for a similar purpose.

An analysis of the several letters to be reproduced here will show the following points:

First, such letters are short, almost never more than three paragraphs long. Second, the customer is called upon to state the

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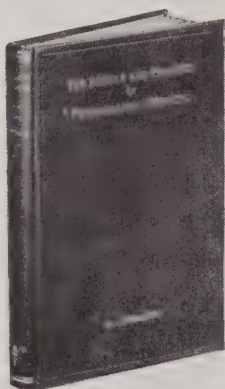
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Everything Used in Photography

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reason or reasons for stopping to use the account, and to facilitate the desired reply, a stamped and self-addressed envelope is enclosed with the letter. Third, the dealer may presume that he has displeased the customer due to some lack of service, and in that case, he is always ready to find the defect and remedy it. Fourth, the letter talks up merchandise and service.

Let us now reproduce some typical letters used for such an occasion:

### *Letter Number 1*

"In going over our books, we regret to notice that no charges have been passed on your account for some time, and we trust that this is not an indication that you have withdrawn your valued patronage from us.

"We realize that there are times when our service falls below the standard which we strive to maintain and also that it is possible for dissatisfaction to be caused to our customers which we would never hear of under ordinary cir-

cumstances. If you have reason to feel, therefore, that our service or merchandise has failed at any time to give you complete satisfaction, we hope you will be good enough to let us know."

*Letter Number 2*, sent by a Boston dealer:

"We are always very much interested when we find that a customer's charge account has not been used for a long time, because it may be possible that we have failed in some particular to render the satisfying service that it is our intention to give at all times.

"It is with much regret, therefore, that we find you have not been making the accustomed use of your account during the past year.

"We would like very much to learn if anything has occurred that has not been satisfactory to you, as we are often able to improve our merchandise or service through suggestions received from customers."

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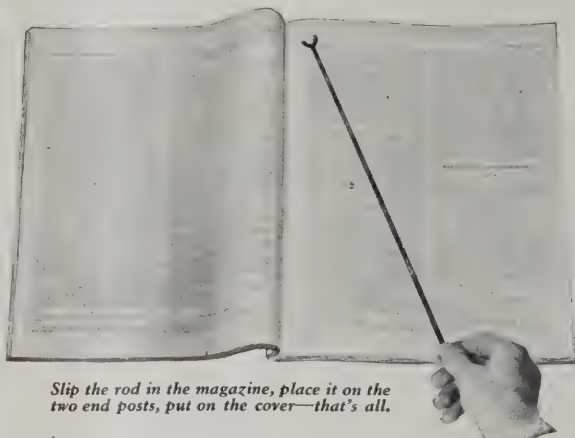
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Letter Number 3, sent by a Denver, Colo., dealer:

"The activity of your account has always been of great interest to me, and when one of our desirable charge customers ceases to use his credit with us, I believe that the reason should be sought, for that is assistance to me in keeping in touch with conditions of our business.

"Your account has not been used for some little time and I will appreciate your telling me just what caused you to stop trading here.

"For your convenience, I am enclosing an envelope addressed to me so that your reply will be sure to reach me personally."

Letter Number 4, sent by a Milwaukee, Wis., dealer:

"It is my job to look after the Schuster family of charge customers; to see that the Schuster Studio may render them the best service.

"Every Schuster customer is regarded as a valued friend and when our friends no longer visit the store, we are anxious to know why.

"I have been wondering for the past several weeks just why you have not used your charge account. Have you been unable to find just the photographs you wanted or has something happened in the past in which you feel we are at fault?

"Would you be kind enough to use the reverse side of this letter to tell me just why your charge account is inactive?"

Letter Number 5, sent by a Duluth, Minn., dealer:

"You had a letter from us the other day; it wasn't a circular letter, either. It was 'personal,' and so is this one.

"In that letter, which used up quite a good many words, we really asked just one simple question: Why did you not use your account at Gray's Studio?

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We put it much more delicately than that, but that's really what it amounts to.

"Now we can't decently insist on an answer to that question; but we'd very much like to know. You may have so good a reason that when we know what it is we'll say—'you're right—we don't blame you'—and if so, we should like to make it right.

"But we're not going to be quite satisfied until you tell us. For fear you haven't our stamped envelope handy, we enclose another.

"Tell us plainly—and we'll thank you."

The above letters are capable of general application by all photographers, whether small or large establishments, and judging from the experiences of the dealers using them, they ought to bring pretty good results. It is all right to go out of the way to drum new trade, but there is an old maxim that ought always to be remembered, and that is, "A bird in the hand is worth two in the bush."

✻

### The Daguerre Club of Indiana

The Daguerre Club of Indiana held their spring meeting at Hotel Lincoln, Indianapolis, March 3rd, 4th and 5th.

President Merl Smith, of Hartford City, called the meeting to order at 3.30 P. M., for the criticism of pictures. (Each member brings at least two prints to each meeting for criticism.)

At 6.30 we were the dinner guests of Robert Lieber, at the Athenaeum Club House. Mr. Cornish, of the Eastman School, and his assistants were our guests at Mr. Lieber's dinner. There were forty-five present and William Forsythe Painter addressed the meeting.

On Tuesday we attended the Eastman School and at the close of the afternoon session met again for criticism of pictures and discussion of the day's program of the Eastman School. The third day was the same as the second. We adjourned to meet in Shelbyville in the Fall. Arthur Bundy, of Richmond, was admitted to membership.

OSCAR W. SMITH, SR.,  
*Secretary, Daguerre Club of Indiana.*

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|     | 60  | Who Discovered Photography?                |
|     | 62  | Vacation Photography                       |
|     | 63  | Photography in Advertising                 |
|     | 66  | Practical Methods of Development           |
|     | 69  | Printing-Out Papers                        |
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|     | 76  | The Hand Camera                            |
|     | 78  | Printing Papers                            |
|     | 81  | Ozobrome Printing                          |
|     | 88  | Defective Negatives                        |
|     | 93  | Development (Gaslight Papers)              |
|     | 96  | Leaves from an Amateur's Note Book         |
|     | 101 | Photographic Chemicals                     |
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|     | 106 | Oil and Bromoil Printing                   |
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|     | 114 | Beginners' Troubles                        |
|     | 119 | The Optical Lantern                        |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

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## AS WE HEARD IT

A. Tomkinson has taken over the studio of Billie Browne, Timmins, Ontario.

Miss Jeanette Tate, of Maryville, has purchased the E. T. Goodrich Studio, Grant City, Mo.

W. J. Root, who has been connected with the Homier & Clark Studio for the past three years, has opened a new studio in the Grace Street Building, Richmond, Va.

The proprietors of the Kain Studio have purchased the Churchill Studio, Ashtabula, Ohio, and have moved into quarters formerly occupied by the Churchill management.

Reick-Jepson, formerly of Highland Park, have opened a studio in the Orrington Hotel Building, Evanston, Ill. In addition to the regular staff, Rene De Alvine, recently of Paris, has been secured to specialize in child photography.

The Kettering & Reynolds Studio, Third and Main Streets, Little Rock, Ark., was destroyed by fire on February 25th. It is believed the loss is well covered by insurance. The cause of the fire is undetermined and probably never will be known.

F. E. McCreary, photographer of Bedford, Pa., has purchased a studio at Nelsonville, Ohio. He expects to dispose of his real estate in Bedford as well as his business interests here and will in the near future remove with his family to his new home.

The Horstbrink Studio at 831 N. Eighth Street, Sheboygan, Wis., has been taken over by the Kuether Studio in connection with which it will hereafter be operated. The place will be known as the Central Studio, and will be in charge of William Leicht, who has been in Mr. Kuether's employ for the past six years.

## :: :: OBITUARY :: ::

### MICHAEL BOLSINGER

Michael Bolsinger, veteran photographer, of Covington, Ky., died at his home on February 26th, after a long illness. Mr. Bolsinger was 77 years of age and is survived by his widow and three sons.

### WALTER CRAIL

Walter Crail, of the Philadelphia *Public Ledger*, one of the best-known newspaper photographers in the country, died at his home on March 5th, of pneumonia. Crail, one of the first photographers to take airplane views, was stricken with the disease as the result of overwork during the Wilson funeral.

### GEORGE THOMSON

George Thomson, well known photographer in Montana, died suddenly on March 1st, at the home of his brother-in-law in Anaconda, Mont. To all appearances he was enjoying his usual health earlier in the evening, but about fifteen minutes before his death he complained of feeling ill. Mr. Thomson was 54 years of age.

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# BULLETIN OF PHOTOGRAPHY

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IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 869

Wednesday, April 2, 1924

Price 5 Cents  
\$2.00 per Year, Post Free

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## Editorial Notes

We are glad to see the name of Henry Snowden Ward perpetuated in photography and an award recently made out of the funds in honor of his memory. Ward had the best interests of photography at heart and did everything possible to further its advancement. Many a man now prominent in the "black art" owes much to his encouragement.

✽

The (English) affiliation of photographic Societies recently held a dinner attended by over 200. Amateur photography is apparently in a very virile state in the British Isles, judging by the aspect of our contemporaries, who are seemingly flourishing and

find much to write about and interest their readers. But of professional photography no very favorable accounts can be written, that is, judging by what we read!

✽

The fact is Europe, like America, is passing a period of mediocrity and crass materialism. A friend wrote us recently about the "dry rot" prevailing in professional photography there. The vim and sparkle of novelty have worn off. The "man of the hour" is he with the small camera who supports a vast printing and developing industry. The amateur is king, and of course a good king, too, for commercial purposes. But the future will be better. "Every dog has his day." Those that are to come after us will see things in a newer and fresher light than veterans who passed through many stages of experience.

✽

Particulars are being circulated about a camera used by the Geological Survey Bureau for copying geological maps, which should interest the reader. It is made of steel, the bellows being of rubber. It weighs three and one-half tons, is operated by electricity, has a lens of 42-inches focal length, takes a picture a yard square, and costs approximately \$4000. Absolute rigidity is claimed for the instrument. It is said to

be the largest camera ever constructed, although we believe this is not so, as we have known of cameras taking much larger sizes than thirty-six inches square.

✽

"Ancient tintypes to be shown here," is a curiously inaccurate way of describing the interesting Daguerreotype exhibition at Memorial Hall, Philadelphia. Of course these are not "tintypes," they are silvered copper. The public, strangely ignorant in such matters, will form a wrong impression from this misleading headline. The other papers correctly use the word Daguerreotype to describe the Exhibition. As time goes on, early photographic nomenclature tends to become archaic. Who these days recalls, or knows, anything about calotype, ambrotype, eburneum? Yet at one time these were popular.

✽

Apropos of what has already been said in "Editorial Notes" as to the liking of the public for colored photographs, there is an article in the *Indianapolis Star*, by E. S. Mack, of the Holland Studio, who says, "A large percentage of individual orders for single portraits or groups include one or more tinted pictures." Then Mr. Mack goes into some of the details of the technical work, winding up with the remark, "We have been tinting photographs for the past ten years and the business is growing steadily." It would be well, therefore, for newer entrants into the photographic business to bear this fact in mind. "There's many a good tune played on an old fiddle." And some of the old fiddles in photography are great moneymakers.

✽

Louis Fabian Bachrach, President of Bachrach, Inc., who operate thirty-seven studios throughout the country, recently gave an address before the Worcester City Club on "Effect of Advertising in Building Up Leading Photographic Studios in the Country." Says Mr. Bachrach, in the course of his very interesting address,

"Business is obtained in two principal ways: By personal solicitation and by advertising." He discounts the former method by the remark that you can only make a comparatively few calls in a day, whereas an advertisement in a big newspaper can make a million calls in a single morning. Photography, he remarks, is ten per cent Art and ninety per cent workmanship. And there is a great deal of interest to those who are concerned in the splendid commercial success of the chain store system of professional photography. The address was printed in the *Worcester City Telegram* and no doubt copies of it are available.

✽

"Well, Well! Mothers," reads an ad that is among our clippings, "you owe it to Baby—record his loving smile. Note: To the first four babies born on February 29th we will give one dozen cabinet photographs free." All this from a Canadian paper. We like the mingled appeal to sentiment and chance in the ad, which probably produced results, as all adroit advertising does. But on the question of "free" photographs, we would like again to quote Mr. Bachrach, "We are selling quality product. It doesn't pay to give anything free as an inducement to buy, when you have the highest quality products to offer." On principle, the BULLETIN OF PHOTOGRAPHY is against "something for nothing" or "free" photography. We discourage it for many reasons, chief of which is that it does not advance or advantage photography in the estimation of the public.

✽

Those interested in the origin of the word "Kodak" should refer to the March number of *The Camera*, where an authoritative account of its inception is given. We have heard, over many years, various accounts of how the word came to be devised and are glad to have the matter officially set at rest. There are many happy instances extant of the coinage of special words for trade purposes, but none seems so felicitous, to our thinking, as that of the word "Kodak."

## Portraiture Not a Facile Art

Portraiture is acknowledged a difficult performance, even when undertaken by one of considerable artistic attainment, for there are so many subtleties involved in a successful outcome, that it would seem to demand possession of particular talent.

The portrait is really a character study, something more than a picture. The composition of a single head conceived with grace, natural ease and all else that makes a picture attractive, and which, at the same time, presents a likeness of the individual, connotes possession by the artist of tact, judgment, and skill in invoking in the subject a response to his suggestion to reveal personal characteristics.

The idealized portrait is not the true image and superscription of the person. A portrait, where the sitter looks as if absorbed in deep thought, with isolation from the world in which he or she is supposed to live, with an expression of aloofness, akin to the heroic repose of Greek sculpture, or a cudgeled smile on the countenance provoked for the occasion, is really a sophistication, if not a libel of the disposition of the person. Portraits, showing the intense personal character, are stamped with a living and permanent interest.

Of ideal pictures of people, we tire. They are soon laid aside after we have discussed their merit with brief enthusiasm. They are not to be tolerated by those who are acquainted with the original. The portrait that looks at you is, after all, the most human, there is something in it vivid, something enjoyable, something suggesting vitality and animation.

There seems to be some question pending between you and it. It fascinates, because real, because it has individuality which is always fresh and new. The human face is never one thing, any more than the beautiful landscape, which is never monotonous in its constant changes of mood of atmosphere. The light and shade upon the face change the expression with every change

of position or variation of angle of illumination.

Expression is the great test and measure of ability in portraiture, and the success of the imitation is, therefore, practically dependent upon the personality of the imitator. The more capable the subject is in affecting what is artistically effective, the more is demanded of the artist to be responsive to the allurements.

It demands, not only talent to be a good portraitist, but also psychological instinct; otherwise, he can give only a careful realistic presentation of the thing before him. The public, though not technically educated to appreciate art for art's sake, has innate sense for beauty, grace and truth of expression; and the wise photographer takes account of the popular intuition.

So much does the excellency of a portrait depend upon its treatment, that many good painters of subjects, other than portraiture, acknowledge their deficiency when portraiture is considered. They feel they are not able to paint the human countenance with the same success as a scene. Even some who are successful with portraiture of men, fail in their attempt to depict women.

Rembrandt and Reynolds were most successful with pictures of men, but stand below Lawrence and Sir Peter Lely when women are subjects. And this is the case, too, with photographic portraitists, and it has induced some to differentiate as specialists. Portraitists, who have had the experience, know only too well that a number of exposures of the same person, following one after the other, under the same lighting and pose of figure, differ materially. One or two only, out of a dozen, may be agreeable. The failure to get more, being due to the character of the expression; for the matter of expression lies primarily with the model.

How few sitters are in the pliable mood to be moulded. Most are willing to play well their part, but self-consciousness pre-



vents. But, is not the painter confronted by the same impediment? He has, however, better opportunity to get in touch with the sitter, and is in better position to divorce him or her from the self-constituted attitude of gravity or gaiety. But then the photographer has it over the painter in being able to catch the fleeting expression on the instant.

There is no denying of tact to the photographer. He can and does contrive to get an agreeable expression, without having recourse to the "look pleasant" gag. Posing and lighting do help considerably. Every one presenting himself or herself for portraiture should receive individual scrutiny, and the operator must make rapid analysis of the subject before him, studying quickly how to mask defects and how to emphasize good features.

It would be well for the photographer to study the masters in portraiture, as all the excellencies are discoverable in their work—not only the English and American schools, but also to study the portraits by Titian, Raphael and Velasquez, not merely to palpably copy, but to get inspiration to do work of this kind.

Take their portraits as object lessons, not only for securing what is essential in good lighting and posing; but also in spacing of the subject, the distribution of the masses of light and shade, the relation of background, and association of accessory. The expression, as we said, must serve as a means of inspiration to effect that which is

suitable to the subject under your individual treatment. A real fine painted portrait always suggests a real beautiful character study by the camera, because both are impressed with the insignia of truth to nature.

✱

Wrangling

C. H. CLAUDY

"I do not know what I am going to do with Henry," said the young photographer in a worried tone. "He has been with me ever since I went in business. He is eternally wrangling with me and it is getting on my nerves. I like peace."

"What does he wrangle about?" asked the Old Photographer.

"Everything," answered the younger man. "Never a plan comes up that he hasn't something to say about it. He suggests this and advises that and talks it over as though he were a partner."

"You always get your own way, though?"

"You bet I do. I am the boss and when I say anything, it goes."

"I'll tell you what to do. You want to get rid of Henry. I am looking for good men who have such an interest in my business that they act like partners instead of employees. I have no pride in the matter of being boss. I am willing to listen to other people's opinions. So you let me go to Henry and offer him a little more money and take him over. Then we will both be happier. You can hire a man in Henry's place who will do whatever you tell him and

ASSOCIATION DATES FOR 1924

Association	Location	Date	Secretary
Middle Atlantic . . .	Kenilworth Inn, } Asheville, N. C. }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J. Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Southeastern . . . .			
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .		Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.



John H. Garo  
Boston, Mass.

MOORFIELD STOREY (Attorney)

From the One Man Show at the Smithsonian Institution,  
Washington, D. C.



John H. Garo  
Boston, Mass.

W. CLARK NOBLE (Sculptor)  
Washington, D. C.

From the One Man Show at the Smithsonian Institution,  
Washington, D. C.



who will be too new to insist on acting like a partner and all will be serene. What are you paying Henry?"

"What's the matter with you? Why do you want a man I do not want?"

"I am always on the look-out for a man who takes an interest. I reward men who, in the interest of the business, will give me an argument against a plan I propose. I hate nothing so much as a man working for me who 'Yes-yes's' every order I issue.

"Friend of mine, it will be a great day in business progress when all men in an establishment work for the right way, rather than to get their own way.

"Employers who kill initiative in their employees by having their own way, right or wrong, have a business which suffers in consequence of that variety.

"We do an awful lot of talking. Most of the work of an executive is conversational. Interviews with salesmen, talks with department heads, discussions of policy with employees take up most of the time of an employing photographer.

"Talking consists chiefly in the effort of one person or set of persons to bring others around to their way of thinking. Talking is caused by the failure of men to come to an agreement on some business project.

"Few of us realize how much time and energy we waste in wrangling such as you and Henry do. You are not wrangling in the interest of the business. Henry does according to your own statement, but you wrangle with Henry to have your own way. You and Henry could agree in half the time if you were actuated less by self-will and more by a desire really to find the best policy for your business.

"The right thing for Henry is the right thing for you. The right thing for the business is the right thing for both of you. When business men realize that the right thing for one is the right thing for all and that the right thing for the business is just that, just the fair thing, the logical thing, they realize that getting their own way is much less important than it seems.

"Henry is not putting up an argument in his own favor. His arguments are all for what he considers the best interest of the business. Men who will do this are rare. How much simpler it would be for him to take your orders and go ahead, regardless of whether your orders are best.

"There is no surer way of killing initiative in an employee than for an employer to insist on his right to be a boss. There is a difference between an employer and a boss, although the two terms are frequently confused.

"An employer is one who has working for him people whose opinion he values, to whose advice he listens, with a mind open to conviction, who encourages initiative and who, if he rejects a proposition from one of them, explains his reasons for so doing. He is willing, if the plan suggested by an employee is a good plan, to give it a try-out and the employee credit for it if he proves to be a winner. To this man his helpers are his real co-workers.

"A boss insists on his own way because he pays the help. His 'Yes' or 'No' is law. He has his way regardless of protests and

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arguments to the contrary. He has a big labor turnover and a business which dies with him, because it is an individual business. His employees are always bad to worthless, because the best people will not remain with such a man and those who do stay are caught young and have their initiative killed when they are too inexperienced to understand.

"It strikes me you are about to discharge a good man because he does not always agree with you. If you always agreed with your father and mother, if you never have an argument with your wife, if you have always been right in every debated matter all your life, then, and then only, can you claim the right of infallibility and cling to the belief that whoever disagrees with you is wrong. Otherwise, I suggest you

listen to Henry with a different attitude of mind. Do not wrangle with him to support your side of the argument. Do not talk with him to prove you are right and he is wrong. Take up your next argument with the thought that you want to do whatever is for the best interest of the business. Never mind whether the plan is your plan or his plan. You will find he will fall in with the same view-point.

"There is an old saw, that 'two heads are better than one even if one of 'em is a sheep's head.'"

"Meaning who?" grinned the younger man. "Me or Henry?"

"Now you are trying to start an argument with me on a subject in which you are prejudiced and could not give an honest opinion," laughed the Old Man.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Well, Old Timers—you've got a bunch of new friends in the P. A. of A. membership that the Secretary only wishes he could introduce to you individually. Let's all join thoughts and bid them a hearty welcome and a wish that we may get acquainted at the Annual Convention, in Milwaukee, next August.

The "Bang" of the membership drive circular, released the latter part of February, produced its echo in March to the tune of 130 Actives received the first two weeks. Of this number, 79 are new members, for whom we can find no record of previous membership in our files. The Associates are correspondingly represented with 16 of the 26 being new members. Each day is bringing in its quota, but the above is just a sample for the two weeks mentioned.

By states, for this period, New York is leader with 22, Pennsylvania second with 18 and Michigan and Ohio tied for third with 10 each. The balance spreads over twenty-five states from Oregon and California to Alabama and Mississippi, with two in Canada. The totals for the year would probably change some of the positions mentioned although New York and Pennsylvania always do have a strong representation. Illinois, with its usual number of members, would be a probable contender for honors.

The fact that Vermont had but three members last year has touched the state pride of Mr. D. L. Bulkley, to the extent that he has asked for fifty circulars for his personal mailing. Fortunately we were able to supply them from surplus and trust 1924

# \$100<sup>00</sup> Baby Picture Contest



"THE END OF A PERFECT DAY"

## Read carefully the conditions of the contest

1. Every print submitted must show a baby, under five years of age, in a playful or natural pose (see cut). The baby must be the dominant feature.
2. Prints must not be smaller than 4x5, we prefer to have them larger, and they may be mounted or unmounted. There is no limit to the number of entries. Data not necessary.
3. Write your name and address on the back of *each* photograph and mark the outside wrapper "*Baby Picture Contest*." Be sure to put sufficient postage on the wrapper so it will be delivered "Postpaid."
4. If you desire prints returned, enclose postage to cover them.
5. Prize-winning pictures will not be returned, as these pictures and the negatives become our property.
6. We reserve the right to reproduce the prize-winning photographs.
7. Mail photographs to **BABY PICTURE CONTEST**, care of **FRANK V. CHAMBERS**, 636 South Franklin Square, Philadelphia, so it will reach us on or before **April 10th**.

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*The closing date is April 10th*

**Baby Picture Contest** care of **FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia



will have a goodly number of "Green Mountain Boys and Girls."

An extract from Mr. Bulkley's letter might apply to some photographers who look upon membership as a Convention privilege—"I have been a member since 1916 and have never attended a National Convention because they were always held either at a time when we were busiest or at a place so far away that it would not be practical for any of us to attend, but in spite of this fact we are very enthusiastic about the benefits we have received by being a member." Here is hoping the 1925 Convention will be within reach of Mr. Bulkley.

### THE TRAVELING EXHIBITS

have now answered twenty calls to be present at "Openings" or private exhibitions with all five in demand for April 1st, and a couple of requests for that date having to be postponed a week or two. Bookings are now in hand for April, May, June, September and October, but by the latter dates, we

expect to have new sets of pictures and a special Exhibit for Society and Club Meetings. Photographic Society Secretaries desiring Exhibits should give us plenty of notice so as to facilitate movements. The only requirement of members is that they carefully repack and prepay expressage to the next exhibitor.

### WINONA SCHOOL

Registrations are keeping quite up to prospects—coming in every day or two. We must ask one thing, however, that members kindly refrain from asking us to hold reservations open until some uncertain date, usually a week or two before School opens. We don't like to refuse anything, but in this case—first come, first served. We are going to have to decline reservations, ere long, when the 125 possibles are all taken, but until that time it takes a ten-dollar check to bind the bargain. This initial payment or registration fee is applied to the tuition, leaving a balance of \$40.00 to be paid at the School.

Mr. W. H. Towles, Director of the School, reports his plans as progressing in fine shape. Another thoroughly competent departmental assistant has been secured and class curriculums are being formulated.

July 7th, the opening date of the four weeks' course in photography, is but a trifle over three months distant, so now is a good time to make summer vacation plans. That's what the Winona School is—an educational vacation for the progressive photographer with a fine opportunity to go from Winona Lake, Indiana, up to the 42d ANNUAL CONVENTION, P. A. OF A., AT MILWAUKEE, WISC., AUGUST 4TH TO 9TH.

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## Some Pictorial Terms Defined

WILLIAM S. DAVIS

Many of the terms commonly used by painters and pictorial photographers in discussing art problems and in criticising pictures are "all Greek" to those who haven't had occasion or opportunity to learn their meaning. Such terms must, however, be used in speaking or writing about the more advanced phases of pictorial photography, even though their employment admittedly places the novice at a disadvantage in trying to understand articles or criticisms in which they are freely used, for no other words express so concisely the qualities referred to. For these reasons, explanations of the principal terms employed are given herewith, with the idea that they may assist those who are unfamiliar with them to a better understanding of some of the articles upon picture-making that appear at intervals in the photographic press.

*Accent.* One of the elements of "com-

position" (*q. v.*), commonly employed to draw attention to a definite spot in the picture. The usual method of producing an accent in a composition is to introduce a light or a dark spot amid an area of contrasting tone, though in color-work a similar effect may be obtained by means of *color contrast* alone.

*Aerial Perspective.* The appearance of space between near and distant parts of a scene, imparted by the action of the atmosphere upon the tone gradations of receding parts.

*Balance.* Used in referring to the proper placement within the picture-space of such objects or areas of tone as exert an important influence upon the appearance of the picture as a whole. One method that is sometimes used in determining where to place certain elements to secure a balanced effect is to regard the picture as divided by



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an imaginary line through the center. The most important mass of tone in one section is then regarded as a weight to be counter-balanced by another mass, located in some portion of the section opposite. When this secondary mass is of a similar tone, but smaller in area than the principal mass, the difference in "weight" is offset by placing the smaller further from the center, just as a light weight on the long arm of a pair of "steelyards" serves to balance a much greater weight suspended from the end of the beam nearest the pivot.

*Breadth.* The feeling created when the minor tones and details in a subject are properly subordinated, and the essential structural elements of the composition are presented as harmoniously related masses of tone.

*Chiaroscuro.* An Italian word, long used with reference to the play of light and shadow in a picture. While still employed, many critics now prefer such words as "values" and "notan," as they describe more precisely certain qualities of tone-gradation. See *Notan* and *Values*.

*Composition.* The margins of a picture form boundary-lines enclosing a space of definite shape. The way in which individual parts of the subject-matter are distributed over this space to form a harmonious design, constitutes what is known to the picture-maker as composition.

*Contre Jour.* A French term for "against the light" effects, *i. e.*, the illumination of a scene produced when the sun, or other illuminant, is in front of the observer.

*Focal Point.* Used in an art sense, the meaning of this term is quite different than when applied to the formation of the optical image by a lens, since it is not used to denote the maximum degree of definition in the picture, but the section, or point, in a composition toward which the eye naturally turns and rests upon. In other words, the outstanding feature to which the eye is led by the trend of prominent lines, or by tonal accent.

*Foreshortening.* Descriptive of the ap-

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pearance of an object that is placed at an angle to the observer, which causes the receding side to be seen obliquely.

*Half-tones.* As a pictorial term, this is employed to designate collectively those tone-gradations that are approximately intermediate between black and white.

*High-lights.* The brightest tones or gradations in a picture. While the high-lights may sometimes be pure white, they are usually a good bit removed from it in a truthful rendition of an average subject.

*Key.* As a term it is borrowed from the vocabulary of music. When applied to pictorial works, it means the position in the tonal scale of the gradations composing the image; considering their collective effect, rather than each gradation separately. The lightest tone is always spoken of as being the "highest" and the darkest as the "lowest" in the scale, consequently a "high-key" effect is one in which the feeling of lightness prevails, and one pitched in a "low-key" is composed in the main of dark tones.

*Linear Perspective.* This, as the word "linear" indicates, refers to the effect of recession and distance in a picture, as conveyed by the convergence of parallel lines toward a common vanishing-point and the relative scale upon which objects at different distances from the observer are represented.

*Line Effect.* Setting aside the matter of color, the elements of composition are *line* and *tone*. Line effect may, of course, include individual lines which form part of the detail in certain subjects (such as the masts and rigging of a ship), but the term is primarily employed to designate the pattern formed by the varied shapes of the materials shown in a picture, *i. e.*, the outlines of well-defined areas of tone.

*Lost-Edge.* In many scenes one tone melts into another so softly that some of the outlines of a given mass or object fuse with adjacent parts. Hence, the expression "lost-edge."

*Masses.* The large areas in a picture composed of fairly uniform tones. Masses may be of any tone from black to white.

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*Modeling.* The appearance of relief, or roundness, in an object, produced when the lighting is such as to bring out the contours of its surfaces.

*Notan.* This is a Japanese word signifying "dark, light" that has come to be extensively used by western artists and critics, as it expresses better than any one word in our language the play of tone-gradations in a picture. The expression "light and shadow," though sometimes used, does not mean the same thing, since it implies that the gradations present are produced only by the action of sunshine and shadows, whereas differences in the tones of the various materials included in a composition also affect the range of gradation and its distribution. *Notan* arrangement, or effect, covers the tone-gradations of a composition, however produced.

*Pattern.* While the suggestion of depth and the third-dimension of objects may be present in a picture as a sort of optical illu-

sion, the composition of a picture must be regarded as primarily an arrangement of lines and of light and dark areas upon a flat surface. The grouping of such lines and areas naturally form a "pattern"—hence the term.

*Planes.* In the average scene objects lie at various distances from the observer. All those situated the same distance from the eye are said to be in the same plane. Thus, the material used for a picture falls into a series of planes, ranging from the nearest objects included to the parts that form the sky-line. The planes are commonly divided into three general groups, called, respectively, the "foreground," "middle-distance" and "distance." These terms merely serve to indicate the relative position of the material in a particular composition, rather than any fixed distances from the observer. In a forest interior, for example, the "distance" might be located but a few hundred feet at most from the observer, owing to the shut-in

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character of the subject, whereas in a seascape or open landscape the "distance" might be several miles away.

*Sky-line.* The boundary or dividing line between terrestrial parts of a scene and the sky, as, for instance, the outlines of a mountain or a mass of foliage against the sky. Not interchangeable with "horizon," as the latter word is descriptive only of the junction between the sky and a far distant plain, or expanse of water.

*Spacing.* The relative separation of each unit that enters into the design or pattern of the composition.

*Spotting.* A term sometimes applied to the distribution of light and dark tones in the picture. Don't confuse this with "spot-tiness," for a picture that shows good "spotting" is not spotty!

*Tonal Quality or Tonality.* Though photographers often speak of "toning" a print, this is quite a different matter than that of *tonal quality*. The latter term refers to the general effect produced by the combination of tones or gradations that compose the image. If these represent a limited range of contrast and one gradation runs softly into another, one may say the picture possesses soft tonal quality. From its frequent use as an adjective in describing such compositions the term "tonal" has come to be associated exclusively with soft effects, but this is too narrow an interpretation, since the tonal effect may be harsh as well as soft, or anything between these extremes. Painters frequently make use of the word "tonal" in connection with the color-scheme. Used in this sense, it means that the effect of a single color pervades or dominates the entire picture—all other colors that are present having their hue altered through partaking, in some degree, of the principal color, with the result that every portion of the subject appears enveloped in light of a single tint.

*Tone-Scale.* All subjects exhibit a series of tones or gradations. These may be few or many, light or dark, but all bear a defi-



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nite relation to one another. If, for convenience, we designate as the brightest tone the strongest lighted surface we can very well look at, such as a surface of snow in full sunlight, and take for the darkest tone a shadow so black that no light nor detail is visible therein, we shall have the two ends of a scale, which may be divided into as many arbitrary notes or gradations as seem desirable. Whatever series of gradations appear in a given subject will then correspond with certain gradations upon our *tone-scale*. In translating nature's tones in an image upon paper, the brightest tone possible is, of course, the white of the paper, and the deepest dark the blackened silver, or pigment, that forms the image. These extremes, together with as many gradations between as the eye can distinguish, constitute what may be designated as the *pictorial tone-scale*. If when looking at a particular scene one decides that the darkest part is midway between the extremes of the natural scale, and the brightest part quite near to the highest light, then, to represent this subject correctly upon paper, one must have the darkest tone in the image one that is half-way between black and white, and the high-light near to, but not, white paper. The range of tones presented in the subject fixes the length of the scale employed in a given case. This gives rise to such expressions as "long scale" and "short scale" subjects. The position in the scale of the tones employed determines the "key" of the picture. See *Key*.

*Values.* This term covers, collectively, all the tones present in a picture and their relationship to one another in the tone-scale. In a sunlit snow-scene, for example, the snow in sunshine would usually be the highest-light, next would come the blue sky, then the cast-shadows upon the snow, followed by the darker tones of trees, houses, etc. If all these gradations are represented in their proper order, and at proper intervals in the scale, a critic would say that the

picture shows "good values," or that the "relative values" are truthfully rendered. If, however, the sky was shown as bright as the snow in sunlight, or the darker tones represented by blackness in the image, the verdict would be "false values."—*The Camera*.

✂



Watching some architectural photographers at work on the street recently, one realizes that in this branch of the camera craft there is much interest, profit and pleasure. There is an unlimited demand for prints of this kind, for new buildings are constantly going up, and old ones are being torn down. The photographers I have met who have thriven at it have been numerous and many of them have lived long and prospered physically. For of course it is healthy and takes one into the best of all tonics, the open air.

✂

Work in the air, or by the ocean, makes for health and longevity. There is the case of F. J. Mortimer, the noted marine pictorialist, who, by the recently published pictures of him, looks younger than he did over a score of years ago. Ozone appears to have given him a grip on the fountain of perpetual youth. I am led into this train of thought because winter is rapidly passing and the myriads of camera users, amateur as well as professional, will again have the priceless privilege of working in the sunlight. Out-door photography will probably have a greater vogue than ever this coming summer.

✂

For happily the world is at peace. There are no wars in progress or brewing. Look at the newspapers and you will see that the war correspondent is not awaiting orders from his editor. This quiescence makes for universal reconstruction, and of course photography being one of the great arts of

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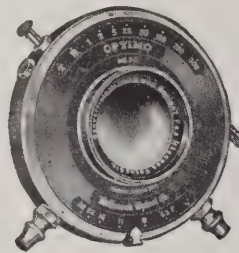
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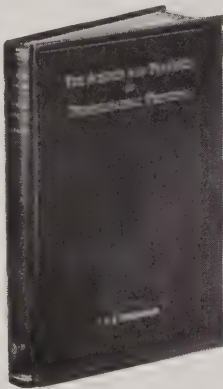
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peace is bound to flourish in the new order of things. May it long continue to be so!

✽

"The whirligig of time brings in its revenges." Here am I reading an interesting paper, by Fred Dassonville, advocating the exclusive use of the metrical system of weights and measures in photography, a thing which has constantly been agitated for years. In America we think and act metrically in our coinage system, so it should be easy to do the same in the photographic dark-room. Were that the case, formulas would have an international standard; at present, ounces and pounds are confusing.

✽

The Anglo-Saxon system of measures and weights is anachronistic and pre-mediæval. Fancy the foot having been originally chosen because twelve inches were the length of some remote King's pedal extremity. And when one comes to study the grain and ounce system of weights, is it not all very confusing? The universal adoption of the metrical system of weights and measurements would greatly simplify all businesses, besides that of photography.

✽

The photograph is an excellent aid to the march of civilization and therefore anything which simplifies its production should be encouraged. Besides confusion in weights and measures, have we not too many sizes of cameras, films, papers and cards? Why so many? Of course, the answer is obvious. It is because people's tastes and inclinations in the matter vary. "Hence these tears." But, do you not think it would be a good thing if world standards could be introduced into the matter? It is true that if variety is charming it is also vastly confusing.

✽

Not that I suppose any such a condition of affairs will supervene in our lifetime. But still we must do something or there would be no progress. The little child who tried to mop up the ocean, or Canute who

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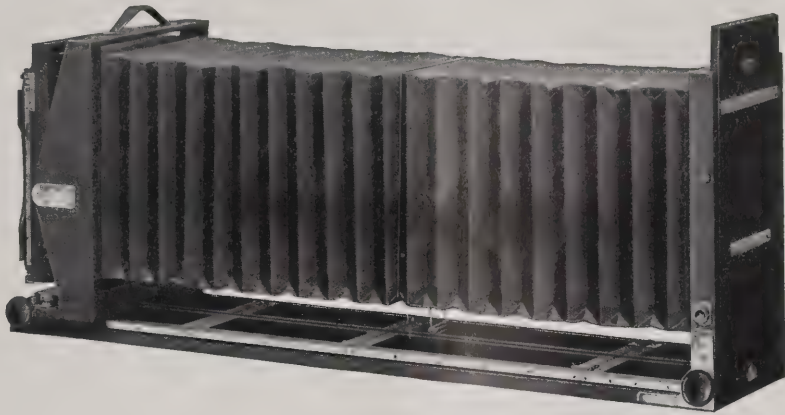
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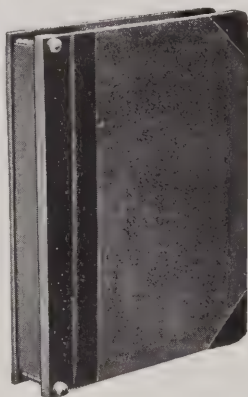
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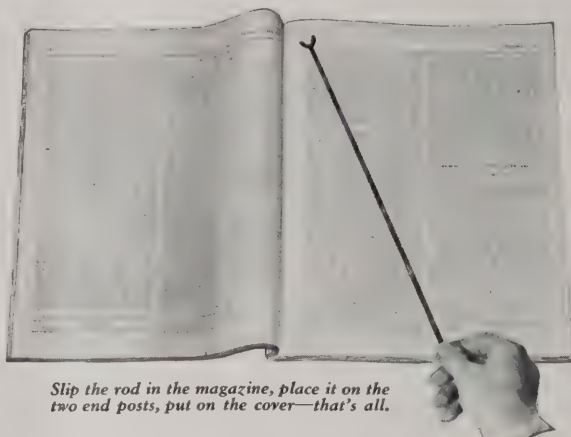


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bade the tide recede, were of course wild dreamers, but since those days water ways and, in a measure, tides, have been deflected, or we would have no dams, or Panama Canals, or Niagara harnessing. It is astonishing what pounding away at a thing will accomplish.

✽

This leads me to suggest another modification in practice, namely, the abolition of the ground-glass from the camera. It is brittle and breaks. I think, at one time, I used a form of celluloid for the purpose, finely ground and not too opaque. I do not know whether the idea is practicable but I certainly am correct in my own experience. Of course a perfect substitute for ground-glass is hardly to be obtained, but its fragility is its greatest drawback. If I remember aright, a special form of celluloid was once on the market for the purpose.

✽

"Sir, my salary ain't what it should be."

"Yes, I know. It should be half of what I am paying you."

## Display Case Results

*The Kind of Displays That Attract Attention and At the Same Time Sell the Goods Displayed*

I have been making a study of the display case problem with the idea of making the best possible use of my display space and my conclusions may be of interest to you.

I haven't spent much time in looking over the displays of other photographers for I find they are pretty much like my own, but I have been making a study of the displays of the big stores that make good use of their window space.

I have come to the conclusion that attractive displays can be given three general classifications—displays that are beautiful and attractive because of their harmony of color. Some very fine displays of this nature are to be seen in the large dry goods stores—displays of silks, dress goods, etc. Then there are the displays which show motion, and finally displays which center the attention on one particular thing.

I found there were a great many displays that did not attract me at all because they were merely a jumble of a great many things, sometimes elaborate enough but not having any special appeal.

Naturally, I was interested in knowing how these displays would impress others who were not interested in the same way as myself, so I noted what displays attracted the passerby and held his attention.

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The things in motion attracted the most attention, next came the displays that used attractive pictures and then the ones that were devoted to some one particular thing.

These conclusions bring me down to an analysis of my own business—how can I make use of what I have learned?

I can't use objects in motion. Such displays are all right for those who sell washing machines, electric toys, etc., but they are foreign to photography.

Miscellaneous displays attracted the least attention so I am quite sure I won't mess up my displays with every kind and style of picture we make. This leaves me with two good ideas that I am going to make use of from now on in all my displays.

I will put all of my efforts on displays that will advertise some one thing—one style, one size, one color, one class of subjects. And I believe I will be able to get more attention and more interest and more concentration on the idea I am trying to convey to the public.

Then I am going to look carefully to the harmony of color in my display trimming. Attractive, harmonious colorings in backgrounds will be changed often, will be simple in their arrangement and pleasing to the eye.

And I am going to make a new display each week so that people passing will not get out of the habit of looking to see what is in my display.

I am going to make one display of shadow lightings—attractive effects showing the shadow of the head on the background. Then I will have a display of enlargements, showing a contact print as well as an enlargement of each subject. Then a display of men's portraits, one of children's portraits, one of brides, one of boys, one of groups, one of home portraits, one of sepia-toned prints, one of fancy costumes or amateur theatricals, one of Shriners, etc. There is no limit to the interesting displays that can be made and made attractively.

I have always tried to follow local affairs closely and I find it very good policy. If any prominent local citizen is in the lime light, in goes his picture, *with his permission, of course*. And I apply the same to women of social prominence. It brings business, too.

A great many of us look upon our display cases as a sort of necessary evil. I, too, have been guilty. But from now on I am going to look to my displays to *make sales* just as any merchant looks to his windows to sell his merchandise.—*Photo Digest*. \*

### On Superficialism

The basis of all criticism is knowledge. Unless we understand a subject, we are neither qualified nor competent to submit an opinion or pass judgment upon it. And this dictum applies with peculiar force to photography. The study of this subject demands serious effort on the part of those interested. To begin with, it is essential that the critic should know something of the



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means and material employed in the making of the photograph. The contrary is, however, very frequently the case, and the result is that many loose ideas are promulgated on the subject.

The photographic art is, of course, universally known, but not so widely understood. In fact, the superficialist, who predominates in all walks of life, cares little about going below the surface of the matter so long as his sense of sight is pampered and gratified. Let him see what pleases him and he is content.

It is so in most things—the majority of people are satisfied not to pass any of their time in sober study. School and college are in far too many cases accepted by youth as penitential, the subsequently educated and thinkers are in the minority. Now, this stricture may appear unduly severe, but in strict justice it is not so. The more one mixes with people *en masse*, the greater the justice of it will appear.

There is undoubtedly great progress in photography, but there is also widespread ignorance of it and its potentialities. One has only to use one's eyes to realize that if more were known of what photography is capable in the way of artistic expression, a great part of that which is made to pass muster for camera work would not be publicly shown.

Education is the crying need of the times, and especially among the poorer sections of the community, who seldom emerge from the public schools with anything more than a slight knowledge of the three R's, readin', 'ritin', 'rithmetic. It is always interesting and usually pathetic to mix with the plain people at a picture gallery, and the reflection always arises in one's mind that an appreciation of the æsthetic and the beautiful is still one of those things withheld from the immense majority of the human race.

But in times to come, when wars cease and other defects of life are removed, we shall have a better state of things and photography will have its due share of public and popular appreciation.

✽

### The Frederick & Nelson Exhibition

The interest shown this past season in the annual "Salon of Pictorial Photography" held by Frederick and Nelson, of Seattle, Washington, has marked this exhibition as one of the outstanding shows of photographic art in America.

The 1923 exhibit, which was the fourth annual show held in the Frederick and Nelson auditorium, showed a large increase both in attendance and in number of entries over the previous exhibitions. The total number of entries was 1400 and the list of contestants included professionals and amateurs of high standing in all parts of the country.

Dates for the 1924 "Salon" have been set for October 20th to November 1st, and it is expected by those in charge that the number of entries this year will be in excess of any previous registration.

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## An Exhibition of Pictorial Work by the Photographic Society of Philadelphia

The School of Industrial Art, Broad and Pine streets, Philadelphia, is in co-operation with the Photographic Society of Philadelphia, to exhibit the great progress photography as an exponent of artistic sentiment, has advanced in recent years. The exhibition is of the work made by the members of the Philadelphia Society during the past year and presents all the various forms employed for pictorial expression.

The principal object of this exhibition is, as Dr. Robert F. Ridpath, President of the Photographic Society announces, to open up to the consideration of those photographers who confine themselves to photography merely as a means of pleasant record, the delightful field of art exploitation.

Many a photographer is possessed of artistic sentiment, but has been denied the means of giving utterance to it for lack of technical training in the painters' art. Modern science has furnished him with control both over the tools and the means.

The exhibition is a means of education, demonstrating the wide range of artistic expression in the various provinces of pictorial art. The Photographic Society of Philadelphia is the oldest in America, and numbers in its ranks men who have won international reputation for pictorial work.

## Willamette Valley Professional Photographers

The Willamette Valley Professional Photographers' Association met in Salem, Oregon, March 15th, at the studio of Mr. Parker. After the business meeting some talks by the members were enjoyed and a collection of child portraits was viewed.

A feature of the evening was the presentation of a beautiful three-piece candle and vase set in antique silver, to Mr. and Mrs. Chester M. Coffey, of McMinnville. Mr. Coffey acted as President of this Association the past year. Miss Kathryn Gunnell spoke a few words of appreciation on behalf of the members, after which Mr. Coffey made a speech of acceptance and hearty thanks. Refreshments were then served by the Photographers of Salem.

The next meeting will be held at the Coffey Studio in McMinnville, April 12th.


KATHRYN L. GUNNELL, *Publicity.*

✱


We are informed that Prof. J. Will Wishka is now in charge of the Department of Printing and Chemistry at the Illinois College of Photography. The Printing Department has been enlarged and additional printing machines added, also a spacious Assembly Hall is now available. The management is gratified by the unusually large enrollment.

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## AS WE HEARD IT

A. Salb, formerly of Petaluma, has opened a studio in Oakland, Calif.

H. S. Buchanan has established a new studio at 557 Massachusetts Avenue, Indianapolis, Ind.

G. F. Smith has decided to close his studio in Cedar Bluffs, Nebr., and has gone to North Platte.

Fire of undetermined origin damaged the Saginaw Photo Supply Co., Saginaw, Mich., on February 28th. Loss is estimated at \$4000, partly covered by insurance.

Sam R. Kremer, commercial photographer, of Dayton, Ohio, is planning the erection of a two-story building at 8 Lake Street, where he will move his studio when completed.

Capitol Photo Supply Company, Inc., 522 Sixth Avenue, New York City. Ann Pinner appointed, under \$1500 bond, by Judge Bondy. Liabilities, about \$15,000; assets, about \$3000.

Schervée Studios, Inc., Boston, Mass.; art and photography; capital, \$50,000; incorporators, Grace E. Minot, of Boston; Oliver M. Young, of Newton, and Arthur J. Smith, of Waltham.

G. D. Cook, who has been operating a studio in Clarion, Iowa, for several years, has sold his business to Paul E. Walline, of Gowrie. Mr. Cook is undecided as yet about his future plans.

The Gillett Studio, located in the Gillett Hotel, Manhattan, Kans., is now open for business, under the management of Mr. and Mrs. L. M. Furney, who recently came from Council Grove.

Miss Elsie Winkelmeyer has purchased the ground-floor studio of Miss Clara Clarkson, Salisbury, Mo. After plans have been completed, Miss Clarkson will go to Oklahoma on account of ill health.

H. E. Maugans, who has been the only photographer in Eufaula, Alabama, for the past twenty years, has moved to his residence studio on North Eufaula Street, where he has installed modern equipment. Mr. Lyons, of Cuthbert, Ga., contemplates opening in the place vacated by Mr. Maugans.

## OBITUARY

Oscar F. Douglas, former photographer, of Fall River, Mass., died on March 1st. Mr. Douglas was 80 years old and is survived by two sons and two daughters.

Richard B. Mullett, president of the Mullett Brothers Photographic Supply Company, Kansas City, Mo., died at his home, on March 5th; aged 77 years. Death was caused by pneumonia.

F. William Ernst, photographer, of Washington, D. C., died on March 9th, at the home of his daughter, in New York City. Mr. Ernst's health has been failing for some time. He is survived by one daughter and one son.

# The Commercial Photographer

By L. G. ROSE

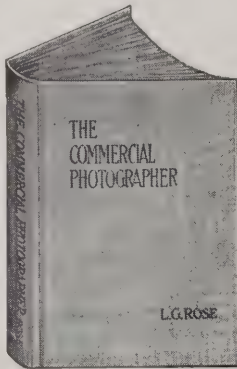
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# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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## Editorial Notes

So far photography has escaped the fate of many other forms of labor. It is not "sweated," the middleman is unknown, and there is not a whole series of profits to be taken care of before the pictures reach the customer. It is mostly a purely personal and therefore direct calling where the producer comes into direct contact with the consumer or patron. Therefore, there is all that to be said in its favor. The observation is called for by a cursory glance at the myriad industries which go to make up our industrial life. Not all of them are as agreeable to follow, so pleasant to pursue as is photography. Decidedly this is a feather in its cap. We do not remember to have seen

this comparison before, and we draw it now for the purpose of heartening and encouraging those who are engaged in it.

✱

The Jacksonville (Ill.) *Courier* devotes an article to the opening of the Fawcner Studio in that city; evidently by the description, a complete, sumptuous, and artistic place, and termed one of the most finely equipped enterprises of the kind in Illinois. Mr. Fawcner has had many years experience in New York State, Connecticut and Illinois, and his work has been singled out for honor at several exhibitions. Large numbers of people were present at the opening of the studio, and "flowers were distributed as souvenirs." Nothing like flowers for advertising a studio as we remarked recently.

✱

The *New York Commercial* devotes an article to the subject of "Photography as a business builder," giving a description of the commercial photographic establishment of Irving Underhill, 239 Broadway, New York, who is quoted as saying that "business men today have not the faintest conception of the role of commercial photography in business life." Correct! In building construction, Mr. Underhill appears to have been especially successful with his



camera in making records of work in progress, settling disputes, and certifying length of construction. We are pleased to read this article in a substantial paper like *The New York Commercial*. Mr. Underhill covers the whole field of commercial photography, and evidently has a large clientele.

\*

We shudder at the risks photographers sometimes take in pursuit of their calling. Two navy aviators were recently detailed to make a photographic reconnaissance in a flight across the Isthmus of Panama. They were overtaken by a rainstorm and lost in a jungle forest. They lived on starvation rations for three days and were finally rescued much injured. Another photographic aviator flew inside Mount Vesuvius and barely escaped with his life, still he secured his pictures. One wonders at times whether it is worth while taking such momentous risks, but knowledge and science are hard taskmasters. We do not make omelettes without breaking eggs, and human life is not valued as it should be.

\*

As will be seen by other "Editorial Notes," interviews with photographers are becoming increasingly numerous. R. S. Work, of Conneaut, the oldest photographer in Ashtabula County, Ohio, tells of his career in an interesting article in the *Jefferson Gazette*. While it is a familiar story of how an humble start was made before success was achieved, we are glad to read it because it proves what we have over and over again urged, namely, that consistently and loyally practiced, photography is bound to lead to successful results. You may make an interesting and pleasant career of it, which is more than can be said of other occupations we could name. There are some callings by their nature forbidding and perilous, but photography is not one of them.

\*

We have been reading about Harry Whittier Free, of Chicago, who has acquired success as a photographer of pet

animals. Apparently Mr. Free has developed his pet animal photography to a point where today a great many well-meaning critics scoff at his pictures as being utterly impossible and must involve some method of faking. It appears that Mr. Free has such command over his animals that they like being photographed and are all very tractable in his hands. The hardest animal to photograph is the pig, according to Mr. Free. Mr. Free's experience proves one thing, namely, that if one gives one's mind to almost any branch of photography, one can "make a go of it." The plasticity of photography in this respect is one of its principal recommendations. — —

\*

There is a charming picture in a recent issue of the *Philadelphia Public Ledger* with the caption "Photographers in the Making. Students at Germantown High School Develop and Print Their Own Pictures." Miss Waterhouse, a member of the Camera Club, is shown at work. The young lady is evidently much interested. This sort of thing goes on all over the world, but it merits passing reference when a great daily journal devotes space to such an incident, symptomatic of the widespread uses of photography. From its collodion days photography has been more or less practiced in educational institutions. Some of the earliest writers taught photography, notably George Dawson, the author of the first Dictionary of Photography, the basis of all subsequent volumes.

\*

From Atlanta, Georgia, comes cheering news of the remarkable progress of photography in that state. *The Georgian* recently printed a long and chatty article on the wonderful vogue of amateur photography. The writer noticed on a recent fine Sunday no less than 500 Kodaks in use, and then goes on to append a very entertaining analysis of the subject suggested by this fact. The harvest of his quiet but observant eye makes readable copy. In the same town, recently, the opening of the

ornate new photographic portrait establishment of McCrary and Company was fully described in the *American*. It appears to be an elaborate and sumptuous installation—reception rooms, exhibition galleries, play room for children being minutely described, not forgetting a flower garden. All this makes stimulating reading, and the more we have of it, the greater is our delight.

✽

## Thoughts for Spring Trade

It is an enjoyable occupation, no doubt, and a very human one, to occasionally sit back in our comfortable seat and contemplate ourselves as an exponent of high art in the profession. In fact, it is even laudable to appreciate that we are in a position controlling respect for our artistic attainments, that our acquired reputation commissions us with the right to dictate terms to our patrons, to direct the public taste, and even to constrain to submission to our high-art pronouncements.

But, when these moments of blissful self adulation have subsided, and we realize that their possession is the only reward, that, while we are entitled to all the honor and respect for our effort to elevate the profession, may not there be a possibility of losing all or more by elevating ourselves too conspicuously upon the pedestal of self-appraisal, if we fail to appreciate that photography, though an art, must be, as far as we are concerned, a business proposition, as well; and, may we not by indulging in these pleasant "pipe dreams" be contributing to our ultimate failure, by neglect of those minor considerations, those trivialities of trade which constrain us to cater to the public taste, if we are to look for pecuniary reward for labor?

We have to study what pleases the public, adapt ourselves to their environment and not be too enthusiastic to immolate ourselves upon the altar of esthetic devotion. We must temper our display of artistic gymnastics with a modicum of utilitarian business tact. This does not imply, how-

ever, that we should throttle praiseworthy effort to elevate our art, in the necessary struggle after "filthy lucre," but there is a necessity to have control on the lever lest too high pressure of artist exploitation speed us to financial disaster, where we are left to contemplate with chagrin the steady progress of another who has more judiciously guided his train.

In retrospection, which is apt to present at Springtime, it is salutary to get behind the scenes of our own acts of the year's performance, to study the setting of our stage, that we may learn just how the play looks from the front, whether the spectators are bored or pleased with our artistic stunts, the layouts and side scenes for special attraction; for is it not one of our motives to study how to increase the box receipts? Are our acts in harmony with the tune of the cash register? Is our business paying? Spring has arrived. Along with the resurrection of nature, the photographer arouses from his incubation, and feels hungry after his winter somnolence. Spring openings are pertinent to all kinds of business—even the coal man sends us notice to prepare for next winter. There is evidence everywhere in the photographic trade of this Springtime acceleration.

There is a moving in the waters, and we are anxious to get in the pool while the angel is stirring, lest some one step in before us. Get business, "put money in your purse"—it is your own fault if you don't capture some of the trade. Business, like everything else, is subject to the inexorable law of struggle for supremacy.

Yours is an artistic calling, and your artistic temperament disgusts you with the sordid necessity of competition, but photography is your business and it demands the same keen selfish requirements of all businesses, if you are to succeed, so don't go half-hearted at it. Be self-reliant. Do not trust the promoter or the coupon schemer; do the business yourself by devious ways and means different from your competitors. Don't advertise like you go to church, think-

ing you have done your duty and are entitled to reward. Be sure the advertisement hits; get a definite idea first what you want to accomplish by the advertisement or it will be no better than a death notice. Have a meaning and purpose in everything you do. Be essentially utilitarian, compete for patronage intelligently. Don't waste energy where it avails nothing. Look constantly to the main chance, and you will get the reward you are after.

\*

## Making a Survey

C. H. CLAUDY

A firm in the middle west needed two hundred delivery trucks. Two firms sent salesmen to get the order. One of them was a charming fellow, who made a fine impression before the Board of Directors. They liked him so much that, when they gave the order to the other fellow, they wrote to the first man's house and said that their representative had made a splendid impression on them as a salesman, but they did not think his truck was as good as the one they had decided to buy!

How about the other chap? Did he get any credit as a salesman?

He did not. The poor fellow was not able to sell himself at all. All he sold was the two hundred trucks. When he sat down with those men they forgot he was a salesman. It was more than likely that he did also. He just talked trucks and sold trucks.

He got the order and the other chap got the sympathy.

Is it possible that in the world of photography we may all be missing something because we talk so much about other things and not enough about pictures?

It is not considered especially good taste to "talk shop" but "shop" is not "shop" in the shop!

There is a time and place for everything, from kissing a girl to cooking cabbage. The time and place to talk photographs and to talk nothing but photographs, is in the place where the photographs are sold.

An eastern photographer put three people in his reception room on a schedule, to ascertain who was the best sales person of the trio. His reason for the survey was to gather facts to establish a system of percentage reward.

His plan involved comparing the record of each person to whom samples were shown with the records of the sales of each receptionist. He divided the total amount of each person's sales by the number of people waited on and thus determined how much each sales person averaged per person waited on. He felt that this was the finest way possible.

The results, at the end of three months, astounded him. He had one absolutely brilliant reception-room woman. The society buds of the town doted on her. The men who came in stood around hoping she would wait on them. Yet she ran a bad last in the competition. She was so busy selling herself that she neglected to sell photographs.

Another girl he had valued but little. She was plain with little, if any, of that snappy personality which is supposed to be characteristic of the high-class sales person. She did not waste time selling herself. She was busy just selling photographs and she sold more of them . . . getting a better average sale out of each person she waited on than her brilliant rival.

The third person in this particular test was placed between the other two just where the proprietor thought she belonged.

It seemed stupid to think that we scarcely notice that the real job of a sales person is to sell goods. It seems trite to say that a saleswoman in a photographic establishment is there simply to sell photographs. Yet these facts so very fundamental, are frequently smothered by the surface brilliancy of an employee.

Most photographers have had the experience of losing what they thought was an indispensable head of a printing or developing department, an operator or a book-keeper. Most photographers, under such





Photo by Markham, Portland, Ore.

## *When Art Means Business—*



**BETTER THAN  
DAYLIGHT**

**T**O most people, their photograph is a mirror of themselves—a mirror that shows them always looking their best.

The extent to which a photographer can bring out the best his subjects afford usually determines his success. "Light modeling" is the key.

Artificial light in the studio has its own technique. Its range begins with the effects obtainable with a single Cooper Hewitt tube. Four tubes are sufficient to meet the requirements of even the most pretentious studio.

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circumstances, worried and lost sleep and got all excited over finding some one to replace the indispensable one, only to find that the heretofore unnoticed assistant was carrying on, and that the high salaried and high estimated employee's departure created hardly a ripple on the surface of the little business pool.

Many of us under- or over-estimate the value of our employees. We think this or that brilliant "flash in the pan" one of our biggest assets. We forget that the sales person who is able to sell himself or herself to the public has probably done the same thing to the employer. Yet what the photographer wants sold is photographs.

No hard and fast rule can be laid down for a survey of the ability of employees. To do this properly, there must be several people in competition. Most photographic establishments number too few receptionists to do this after the fashion of a large industrial plant.

But the boss can and should get away from surface indications and dig down deep in an unprejudiced way to see if his employees are doing well on the job for which they are employed.

Is the operator a *good* operator? Never mind if he has a way with children, forget that he makes old ladies happy. These are good attributes, but, after all, his real job is to make *good negatives*. Is he doing it?

Is that developer a *good* developer? He may be a fine alibi artist, able to blame every failure on the operator. He may explain that the chemicals are not what they used to be before the war; he may be a lot of other things. The real fundamental is the answer to the question in this paragraph.

Is that *printer* a *good* printer? Could some other man, his assistant, for example, do better work, or as good at less salary? Are you overestimating him? How about his paper waste? How about the amount of chemicals he used? How does his border printing size up with the work done by your competitors?

All of us take our employees for granted. We feel that they are good because they are with us. A photographic establishment is a cozy, little, family-like group. We are all properly prejudiced, prideful and bragful of our own place. We take pride in the work of our people because they are a part of our business family.

But it is to the best interest of the family that now and then we step back to get a better perspective and view it with cold, calculating eyes and decide whether they are really filling the basic fundamental purpose for which they were employed.

✽

### The Photographic Sitter

Most people nowadays, who visit studios "to be taken," know something of photography, the universal art, science, call it what you will. At one time it was altogether different. Photography was much of a mystery and the comparison of the studio with the dentist's parlor held good to a large extent.

This widespread knowledge is sometimes to the advantage of the photographer. In fact, he can convert it into an asset by making it the subject of conversation, excepting, of course, with young people.

On the other hand, too much photographic self-assurance on the part of a sitter is apt to cause embarrassment. It is here where the tact of the photographer is called upon to exert itself. There are two courses open to him. One is to let the sitter "know it all," dissemble, and politely go about his work as if unconscious of comment. The other is to argue the matter, a dangerous procedure, disturbing and perturbing to both parties.

On the whole, it is best to treat the photographic sitter as an equal in knowledge and to humor him, or her, to the full. After all, it is the photographer who does the work and who is to be judged by it and if the sitter is permitted to have some sort of consciousness that he or she, mostly she, is taking a hand in it, no harm will result.

The most difficult of all sitters are the only occasionally communicative who jerk out spasmodic scraps of photographic information. This sort of thing has to be borne with Job-like patience and the photographer is fortunate if he obtains a presentable result.

Tact is a valuable studio asset, none more so. The wise artist says as little as is called for, acts silently, and exerts all available will power without revealing his hand. "The still tongue makes a wise head" in the studio, especially with the photographic sitter.



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Record of Membership of the P. A. of A.

The matter of membership by states for 1923 having come up lately, we are pleased to submit the following tabulation, by States, of Life Members, Active Portrait, Active Commercial, Associate Studio Employees and Associate Manufacturers and Dealers:—

<i>Name of State</i>	<i>Life Members</i>	<i>Active Portrait</i>	<i>Active Commercial</i>	<i>Associate Studio Employees</i>	<i>Associate Mfrs. and Dealers</i>
Alabama .....	0	6	0	0	0
Alaska .....	0	0	1	0	0
Arizona .....	0	5	0	0	0
Arkansas .....	1	2	0	1	0
California .....	1	15	3	1	3
Colorado .....	0	12	2	0	1
Connecticut .....	0	5	0	3	0
Delaware .....	1	2	0	1	0
Dist. of Col. ....	3	12	7	74	6
Florida .....	0	13	2	4	1
Georgia .....	1	9	1	1	0
Hawaii .....	0	3	0	1	1
Idaho .....	0	1	0	0	0
Illinois .....	5	56	4	15	8
Indiana .....	5	18	2	4	4
Iowa .....	2	31	0	7	0
Kansas .....	0	17	1	1	1
Kentucky .....	0	6	1	1	1
Louisiana .....	0	3	0	0	0
Maine .....	0	3	0	0	0
Maryland .....	2	15	2	17	12
Massachusetts .....	2	18	0	3	5
Michigan .....	5	21	7	3	2
Minnesota .....	4	16	0	1	3
Mississippi .....	0	4	0	1	0
Missouri .....	2	20	0	2	21
Montana .....	0	6	3	0	3
Nebraska .....	0	17	0	2	0
Nevada .....	0	0	1	0	0
New Hampshire .....	0	2	0	0	1
New Jersey .....	0	20	4	7	1

<i>Name of State</i>	<i>Life Members</i>	<i>Active Portrait</i>	<i>Active Commercial</i>	<i>Associate Studio Employees</i>	<i>Associate Mfrs. and Dealers</i>
New Mexico .....	0	2	0	0	0
New York .....	14	75	15	20	93
North Carolina .....	0	18	0	11	0
North Dakota .....	0	6	0	0	0
Ohio .....	7	48	12	19	28
Oklahoma .....	0	11	0	1	0
Oregon .....	0	3	0	1	0
Pennsylvania .....	10	116	3	24	30
Rhode Island .....	0	1	0	1	0
South Carolina .....	0	5	0	1	0
South Dakota .....	0	4	0	1	1
Tennessee .....	0	14	3	7	1
Texas .....	2	9	0	2	1
Utah .....	0	0	1	0	0
Vermont .....	0	3	0	1	0
Virginia .....	0	22	1	15	1
Washington .....	0	8	2	1	3
West Virginia .....	3	12	0	2	0
Wisconsin .....	0	13	3	1	1
Wyoming .....	0	3	0	0	0
Canada .....	0	20	3	5	3
Mexico .....	0	1	0	0	0
Japan .....	0	1	0	0	0
Trinidad .....	0	1	0	0	0

It is interesting to note that every state in the Union is represented by an Active member. The deficient states of 1922, viz., Delaware, New Mexico and Utah, evidently heard our former Secretary, Mr. Cook's call, for a representative, for we now have two each in the first two and one in the last.

The trouble is, there are too many of these one-and two-member states. Our Constitution provides for the appointing of three delegates to the Council by the President for any state not affiliated with an Amalgamated Association. It should be his pleasure to select this number from at least ten members in such states, as there is no state so low in photographic population that it could not provide thirty or forty Actives. We do not need to enumerate them, the list shows which ones they are.

Vermont is one state in which we are bound to note an increase in 1924. As mentioned last week, Mr. Bulkley, at Manchester Center, is conducting a little drive of his own, as he is somewhat chagrined to think his Green Mountain State had but three members in 1923. In addition to the fifty circulars which he has sent out he has asked for twenty-five more to complete the list he has collected and is soliciting for membership in the P. A. of A. We have received a copy of Mr. Bulkley's complete list and know that they are being given the personal touch of an enthusiastic member. A few more with the same spirit and we'd soon have a respectable representation in every state. That is fine coöperation, Mr. Bulkley, we sincerely hope your efforts are well rewarded.

Any others so inclined may secure applications and copies of the circular by dropping the Secretary a line.



Photo by Drucker &amp; Baltes Co., New York City

#### TENTH ANNIVERSARY DINNER OF THE COMMERCIAL PHOTOGRAPHERS' ASSOCIATION OF NEW YORK

On March 20th the Commercial Photographers' Association of New York completed ten years of activity with a dinner dance at the Hotel McAlpin, where over 300 members and guests enjoyed a cleverly arranged dinner and entertainment.

It is very gratifying to look back over the past ten years and realize that the vision of several men who had the spirit of co-operation and friendship in their hearts has borne such wonderful fruit. They started an organization that ranks second to none in our profession, and the bond of Friendship and Fairplay has grown so strong among its members that they now consider it as part of their every-day work, and the help that this organization is giving to its membership reflects to the outside world, so much so, that they now have a waiting list of non-members who are anxious to unite with them and partake of its many benefits and privileges.

F. A. BECKER,

*Chairman of Entertainment Committee.*

✱

### The Irrevocable Step

When once a man starts in a business, he is committed to it, as a rule, for the whole of his life. He may possibly deflect his course, take up some other line of work, but the original enterprise, the first step, will color all his future actions whatever they may be. "Once a lawyer always a lawyer," and so on down the list of the myriad trades and professions. In other words, our first impressions of the serious work of life are never wholly eradicated.

And this rule applies with peculiar force to photography, which in its ramifications takes one

into so many fields of knowledge. One man may be content to pass the whole of his life making entries into books of accounts, if so, his outlook on life is restricted within narrow limits. He is a man of figures and calculations, and he has perforce to be content with the monotony of his chosen form of existence. And you can multiply this instance indefinitely. But it is not so with the photographer whose career is full of the most engaging variety, both in respect of the nature of his occupation, and the many personalities with which he is constantly brought into the most intimate contact.

There is, therefore, great charm in the photographic life, and it increases as time goes on, with the rapid uplifting of the profession that is in constant process of taking place. It is no longer necessary to apologize for being a photographer, on the contrary, those so occupied may justly feel proud of their lifelong association with it.

There is a remark in a current publication to the effect that photography has long since arrived in public esteem, and it is, we think, the first time such a deliverance has been made, with an oppositeness that cannot be overlooked. Of course, the bearing of the observation lies in the application of it. And it is this, that all connected with photography have reason to be proud of it.

We were talking the other day with a photographer of over half a century's experience. "Like it?" he said. "Yes, I do, and then, you see, it is my bread and butter." And any honorable way of making one's bread and butter is worth while.

The work of the photographer in carrying on the business of the world is distinctly worth while. Indeed all kinds of work fall in the category.





KENILWORTH INN

HEADQUARTERS OF THE

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May 19, 20, 21 and 22

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This Inn retains all the charm of the medieval and, at the same time, secures the comfort of its guests in a truly modern manner. Every detail has been worked out to this end.

Send for your reservation today.

### Hotel Rates at Kenilworth Inn, Asheville, N. C., the Headquarters for the Middle Atlantic and Southeastern Convention, May 19, 20, 21, 22.

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

*All rates American plan (with meals).*

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AND HOW TO  
MAKE THEM

By DR. B. T. J. GLOVER

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The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

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# *\$100<sup>00</sup> Baby Picture Contest*



"THE END OF A PERFECT DAY"

## Read carefully the conditions of the contest

1. Every print submitted must show a baby, under five years of age, in a playful or natural pose (see cut). The baby must be the dominant feature.
2. Prints must not be smaller than 4x5, we prefer to have them larger, and they may be mounted or unmounted. There is no limit to the number of entries. Data not necessary.
3. Write your name and address on the back of *each* photograph and mark the outside wrapper "*Baby Picture Contest.*" Be sure to put sufficient postage on the wrapper so it will be delivered "Postpaid."
4. If you desire prints returned, enclose postage to cover them.
5. Prize-winning pictures will not be returned, as these pictures and the negatives become our property.
6. We reserve the right to reproduce the prize-winning photographs.
7. Mail photographs to **BABY PICTURE CONTEST**, care of **FRANK V. CHAMBERS**, 636 South Franklin Square, Philadelphia, so it will reach us on or before April 10th.

## THE PRIZES ARE:

First Prize	.	.	.	.	\$40	
Second Prize	.	.	.	.	30	IN
Third Prize	.	.	.	.	20	CASH
Fourth Prize	.	.	.	.	10	

with the privilege of buying at \$5 each, other subjects,  
if agreeable to the owner of the negative.

WHEREVER there are children, there are charming little pictures like the one in the illustration which make a distinct appeal to every heart. Run through your negatives *today* and see if you haven't one or two that are just such "rare bits." Send them along to us—they're just what we want—little glimpses into the wonderful fairyland of childhood.

*The closing date is April 10th*

*Baby Picture Contest* care of **FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

## Industrial Photography

*An Address given by Mr. W. A. Bartz, of Youngstown, Ohio, at the Washington Convention*

Of all branches of photography, industrial photography is a very hard and difficult branch. In order to do industrial photography successfully, you must first understand the manufacture, the process of steel, as well as our experts who are employed there. In order to reproduce the process as it is and to do it successfully, you must have a studio, dark-rooms and equipment to cover this. I am just going to explain a few points about my studio. I may not have as large an area as some of the other studios, but as far as equipment and the dark-rooms go, they are equipped right up to the minute. This is a very essential point. My dark-room proper is about 20' x 40'. Each dark-room (I have two) is equipped with a sink running the full length of the room, lined with sheet slate. I have water that keeps a temperature in the summer time not above 68 degrees and it is surely a pleasure to work with cool water in the summer. Brother photographers in the city have to contend with water at a temperature of 95 to 98 degrees. I have cameras of all descriptions, from 4 x 5 up to 14 x 17; lenses of all focal lengths. No matter what class of work you are called upon to do, you have your lens of the proper focal length to do it with and do it right.

A studio and a dark-room may be complete, and yet not be arranged so that you can work efficiently. The main thing is to get efficiency in every bit of work that you do. A great many people will ask, "Why do they have a photographer in a large steel company?" Our photographic department is just as essential as our engineering or other departments. Our officials consider it an absolute necessity. I will venture to say there is not a department in all our mills that does not use the photographic department in some way.

I will give just a small example of this work. About a year ago, or maybe a trifle longer, we had a department that employed two stenographers full time to write the weights and sizes of pipe for the weighers and checkers at the tube mills at our East Youngstown plant. We have eleven tube mills, and you would be surprised at the number of weighers and checkers employed there. These typewritten sheets would last about an hour. The men's hands are covered with grease. They will lay them down, oil soaked. They are absolutely no good. The men cannot read them. They resorted to having them printed on a double weight glossy card. A great many times we found the printer had made errors in setting up type. Finally one day I happened in the office of this gentleman, and I asked him what he was doing. He stated he was checking over work which an ordinary clerk should do, but he could not

trust them. I asked why he did not have a photographic print made of that. He said he had never thought of it. I took a sheet, made a copy, made it on a double weight glossy paper, returned it to him. He took it out to the men in the plant and asked them to try it out. They were highly pleased with it. Our chief clerk said, "Well, can you compete with the printer?" I sat down at my desk and gave him some figures. We did compete with the printer. The printer's work, even though it was faulty at times, would last two or three days at the very longest. The photographic print will last at least three weeks. Why? For the reason that the oil and grease would not soak through the high gloss on the paper. They would become a little wrinkled, but even at that they knew they could use that card for a great length of time. After the prints were once checked and found correct, they knew that they need not worry about an error in the photographic print.

How did I make these prints? We had these typewritten, with a sheet of carbon paper on the back of them, in order to get the type or the printing matter dark; put them on a vertical camera, the light underneath, and by focusing your first negative, developing, finding your time to be correct, you could make the exposures just as fast as you could change your films and your sheet. You would use the process film and process developer. We have in the neighborhood of six hundred and fifty different sheets. We make the exposures and one day develop them, the next morning we wash and dry them. Now they can get prints any time they desire. They do not have to worry about the errors that the printer would make. This has relieved two stenographers for other stenographic purposes, saved two persons, and nowadays, with the scarcity of labor, that means a great deal.

A great many men will ask me, "How do you photograph a tracing?" To photograph a tracing successfully, and especially one that has been used a great deal, gone through the blue printing machine, and is quite soiled: The best way to do that is to photograph it on your vertical camera. I am sorry I haven't a black-board here, in order to give you a diagram of it, but I will explain it the best way I can. I had a square box with high-lights all the way through. I imagine I had in the neighborhood of thirty sixty-watt lamps in there. I had a sheet of glass 32 x 42 on top of that, a plate glass, and two pulleys on either side, and counter weights, so you can raise or lower it very easily. This way your light is projected through, and you can make your exposures in a very short time, and even. You get perfect,





No. 1—PART OF THE PROCESS OF MAKING BESSEMER STEEL

No. 1 Print shows the vessel turning up after the iron has been poured into it, and shows the flame and millions of sparks belching forth from the vessel. Taken in 1/50th of a second in order to stop action, and no other lights used only the light from the Bessemer converter and the small amount of daylight.

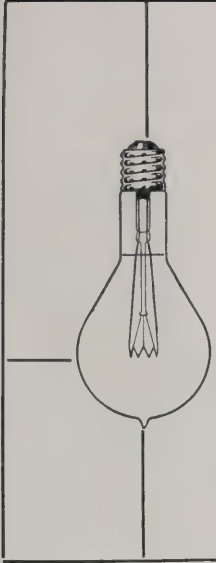
even illumination by using a process film, and the right developer for it, which is a contrast developer. No matter how fine the line may be on the tracing, it will register on the negative just as you see it on the tracing. Nothing is harder to print from than the process film, uneven all the way through.

Take the photography of blueprints. We have blueprints sent in to us that are very valuable to the organization, for the reason that they cannot obtain another blueprint. The tracing may be desired, and they have only that one blueprint. Do you know what the blueprint people do? They run them through haphazard, don't take any pains in making the print. The whites may be blocked up; the blue very light. In order to successfully photograph that blueprint, I would put it on my vertical camera, wet the blueprint very thoroughly, be sure that you have it in perfect contact with your plate, close so that there are no air bubbles underneath. Why do I wet the blueprint? It darkens the blue. Using a panchromatic film with a red filter, you would be surprised at the beautiful negative you get. I have made them up to 30 x 40, which is standard size of a blue

print. Our engineers work right from those. Those negatives are valuable to our engineering department. They are a necessity. These films have to be crated so that they do not become damaged, and in some instances where the blueprint is of extreme value, we make two negatives, and keep one negative in one file and one in another file in another building.

Take copies, for instance. We get copies of all sizes, shapes and forms, all colors imaginable. We get copies as long as 19 or 20 feet and we have to make them successfully. The way I like to make my copies, and I get wonderful clean-cut, sharp, even negatives, I place my copy on my board, get my lighting where I think it should be and get my focus right. Instead of putting the light on the copy, I switch it around. I reverse that light opposite from the copy, pull down my diffusing screen, put another screen in front of this, about four or five feet. This throws the light all back against the copy, and gives nice soft even illumination. If it is a cloudy print, or a print that will give you reflections, this way you will absolutely get away from all reflections. Of course your window shades must be down; no

# CENTRAL EXCELALL PLATES



*A plate made to render fancy artificial lightings with soft brilliancy under electric light.*

*If you use artificial light, you will find a surprise in the printing quality in Excelall negatives.*

## CENTRAL DRY PLATE COMPANY

57 E. Ninth Street  
New York, N. Y.

St. Louis, Mo.

305 Kamm Building  
San Francisco, Cal.

daylight at all. I work entirely by artificial light. You may have to expose your negative a trifle longer, but the results are surely worth while.

In our work we use Orthochromatic film a great deal, for the reason that we get different colors for our copies. Take, for instance, a typewritten sheet with four or five different colors. With an ordinary negative it is impossible to photograph that. The colors will not register there. Use your Orthochromatic film with the right filter, and your results will be correct.

Another important piece of work that we have to do, and do in large quantities, is making lantern slides. Our company has at least eight to ten sets of slides on the road all the time, in fact, all over the world. I have made lantern slides every way imaginable, but the way I make them now, and which I think the very best is as follows: I had our electricians make me a square box with sockets for about twenty-four forty-watt lamps, put a couple of sheets of tracing cloth in front of that, with a stand (just an ordinary stand) where I can slide my negatives in either vertical or horizontal. Place your camera in front, with a reducing back to take care of your  $3\frac{1}{4} \times 4$  holders; and I will venture to say if you make them this way, you will get clean cut, snappy slides that are worth while. The average negative, in making a slide this way, takes from eight

to ten seconds; maybe a trifle slower; but your results show it. And that is what we are after, quality results. They demand the best no matter what it costs, and our company is very particular about results. They want quality at all times and that is what we should all work for—quality.

Many times the different departments have occasion to have their products photographed. Take, for instance, the pipe mill; they sent in samples of pipe about three feet in length, with a couple different brands. I always like to have a pipe about eight inches in diameter, and with an eighteen inch lens it gives you nice, round clean-cut work. Now pipe is a mean thing to photograph. Take, for instance, conduit. Conduit is used in buildings where the electric wires run through. It is highly enameled and then baked. They usually have two or three stickers on. The end riders are green and yellow. The other one our company makes may be black or blue. They usually get all colors of the rainbow. How are you going to do it? You have to arrange your product on a ground that will bring results. The label must show perfect. Your pipe is usually at a curve. I put this on my vertical camera. I subdue my light by placing five or six sheets of tissue paper in between the plate glass and on top of the ground-glass. By throwing my lights on the screens, they will reflect back and not cause too great a light. On account of a high gloss, this

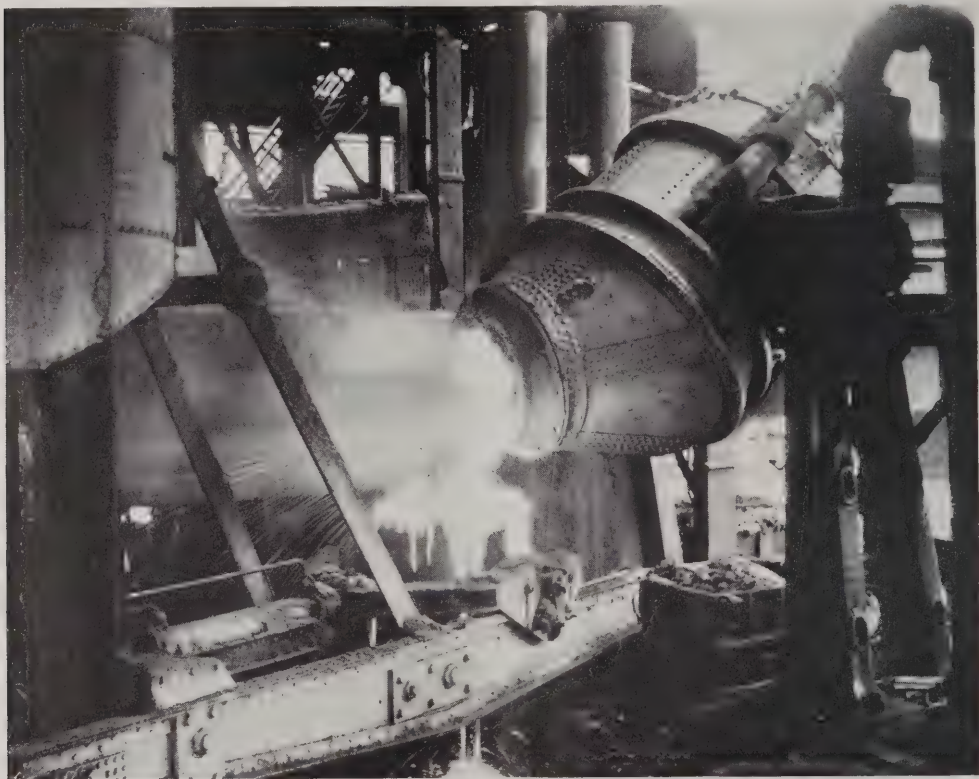


normally is a very high polish, just like silverware. Using a panchromatic film and a K-3 filter, you get your conduit and the labels just as they are. You get the clear, perfect rendition there, which makes perfectly beautiful prints.

Now, these things are difficult things to photograph. It takes time and pains to build your background—so it will be worth something. What is the use of doing it half way? If it is worth doing well, do it right in the first place and then you are finished with it.

Our safety department demands a great many photographs showing dangerous places,

It is very difficult to take motion pictures in a large mill; your conditions are bad. In the first place, mills are not built to take photographs in, and naturally everything is against you. At every turn of the hand, you have an obstacle of some kind to buck up against. You have chemical fumes, the grease, and, wherever the light strikes, you have a beautiful reflection. In taking my motion pictures, I have a battery of high power lights. By placing them so that you get even light, hiding back of pillars, you can get your results in very fine shape. The main thing, and the hardest thing, is to get the men to work naturally. We have in our plant



No. 2—THE VESSEL AFTER THE HEAT HAS BEEN BLOWN

The steel is finished and being poured into the steel ladle. Here you shoot right into a terrific light of hot steel. Also taken in 1/50th of a second.

grades and innumerable things; and it is the same way with our medical department. We get a great many serious accidents. These must be photographed for medical records, which are, in turn, turned over to the medical societies. In order to photograph a wound, you can't use a clear, blank plate. In order to show detail right in a wound, wherever it may be, you have to have something that will give you a clear gradation, and naturally you must use a panchromatic plate.

about thirty-three different nationalities. I am sorry to say I cannot speak all these languages, but I try to make them understand me. But to try to get these men to do as you want them to do, and to work naturally, is no easy matter.

Just recently the American Car Tracing Association, which comprises all the different railroads in the country, was revising its methods of tracing materials. Take, for instance, the tracing of sheet steel. Sheet steel must be loaded in box cars, free from any leak.



# WOLLENSAK LENSES

## for Every Professional Purpose

*"In general, why do you find Wollensak Lenses best for your use?"*

The answers to this question, constituting the opinions of a group of representative photographers, are an interesting revelation of the many reasons for Wollensak popularity. A few of these answers follow:

"I am using them in my two studios and home portraiture because of their reliability and ease of manipulation."—WM. SHEWELL ELLIS, Philadelphia.

"Each series that I use does successfully that for which it is designed."—PHILIP CONKLIN, Troy, N. Y.

"Their fine quality, speed and brilliant image on the ground-glass."—A. E. MURPHY, Saginaw, Mich.

"I grew up with Wollensak lenses."—L. L. HIGGASON, Asheville, N. C.

"I like their speed and depth of focus."—CROWLEY-STOKES STUDIO, Cleveland.

"They answer every purpose for general studio work. They are 'friendly' lenses and do all that is expected of them."—W. O. BRECKON, Pittsburgh.

"Because they give general satisfactory results."—J. C. STRAUSS, St. Louis.

"My three Wollensak lenses are indispensable for use intended."—H. H. MORRIS, Galveston.

"I planned to get the best lenses possible, regardless of price. After trying many, I decided on Wollensak."—O. L. MARKHAM, Portland, Ore.

There are Wollensak Lenses for all requirements, and you need only try them to realize their possibilities.

May we help you solve your particular problem?

## WOLLENSAK OPTICAL CO.

### Rochester — New York

*Makers of Distinctive Lenses that make Distinctive Pictures*



[ This is one of a series of ads, giving the user's viewpoint instead of our own. Watch for the rest of this series. ]

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Announcement



*We have reorganized and removed to new quarters where we will continue to serve the photographic trade the same as for the past thirty years.*

**BURKE & JAMES, 425 S. Wabash Ave., Chicago, Illinois**

**Manufacturers and Jobbers**

*Send ten cents for our beautiful 200-page general catalogue*

If it is not, the water will leak through and damage your sheets, and the customer will have a claim on the company. These sheets are packed certain ways, abreast, and you know the engineers and brakeman aren't very careful. I have seen box cars with the whole pile of sheets shoved to the end of the car. Well, now, you know that isn't very good for material. You have your doors in the center of the car. How are you going to go about photographing that car? I have had about a hundred different cars in the past few months to photograph. I tried it with the doors open, and naturally I would just get the rays as they came in this way and that way; the front part of the car, and the rear part of the car were black, no matter how much time you would pile on. I thought to myself, "That isn't a good thing, after all the trouble the men have gone to, tracing that car." So I struck on the idea of closing the door, running my light inside and my extra cord to where I could get a light. Then you get perfect illumination, and work your light any way at all. It is surely worth while. You can get your results sure of the detail, showing the back of the box car just as well as the front. And that is what they want. These photographs go to every railroad in the country.

About four weeks ago I had to go from

Youngstown to Defiance, Ohio, just to photograph the inside of one box car to show the condition on the arrival at Defiance.

A great many times we will go to photograph inside of furnaces. You will say, "What do you photograph the inside of a boiler for?" These photographs are very valuable to the builder of that furnace, to the brick layer, to the mechanic and to all departments. It will show, in detail, the life of one product over that of another. Those photographs are studied very carefully. A record of them is kept. That is what they need.

*The X-ray:* Very few people understand the X-ray. That comes under the photographic department. In the past two years I have had experience with the medical profession in this line. They understand the taking of the X-ray very well, but when it comes to the development of it, they know nothing. Why? Because they develop according to directions, and those directions are sometimes given to them wrong. They are misled. Their results are impossible to read. The surgeon or physician reads his results directly from the negative. In January a friend of mine, a physician, in Warren, Ohio, purchased a new X-ray machine. He asked me if I would help him get started on the developing end of it. He had his prepared developers. I took my own developer and a portrait film

**CONVENTION DATES FOR 1924**

Association	Location	Date	Secretary
Middle Atlantic . . .	Kenilworth Inn, Asheville, N. C. . . }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . .			{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .		J. A. Glander, Manitowoc, Wis.

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with me. It just so happened that a patient was sent in to have an X-ray taken of his chest. The doctor who had charge of this patient had diagnosed it as tuberculosis. We first fluoroscoped this man, visualized it. We made two exposures. I made mine on the prepared film, and he made his on the regular X-ray film. He developed his in his mechanical way, according to his instructions, and naturally developed so dark that when he took it out to his reading light, it was almost opaque. I told him he developed it too far. "No," he said, "that is the way that it has to be done." I said, "Now we will develop mine." We went ahead and developed it in detail all the way through. That is what the surgeon or physician wants. He wants detail. Yet it must be contrasting enough to show the difference. My negative *proved* to this physician that it was not tuberculosis, but the growth was there. They operated on this man and that man today is well. Otherwise they might have sent him away to some place or institution to cure him for tuberculosis. The physicians may receive a big price for the taking of X-rays, and they are willing to pay you a good price for the developing of them; but they want service and they want good, clean-cut negatives, and must have them.

A MEMBER: What plate did you use for the X-ray?

MR. BARTZ: I used the Porter film on that one. I am going to show you a few slides now, and I will try and explain some of the mill scenes.

(Whereupon the speaker showed a number of slides, commenting on them from time to time.)

MR. BARTZ: The only place I could get to photograph this power house and generating room was on the top of a crane. You know the top of a crane is not the easiest place to photograph from, nor the cleanest, covered with grease and graphite; not to mention danger. Vibration? While I was on the top of that crane, I could feel everything vibrating. Do not be alarmed at vibrations in a plant. They do not matter for the reason that everything vibrates in unison. I very seldom get a double exposure on account of vibration.

I want to say a word about developing some of these films. Each one has his own method of developing. A great many times I will develop from the high-lights. Take that film out and put it in a tray of cold water; leave it there, forget it for a while—a long time. That will help you build up your shadows, and in my negative you could see detail right down into the shadows.

Here (indicating) we are pouring iron into a thirteen-hundred ton mixer. I was up between fifty and sixty feet in the air. A railing came along around the mixer; we put a few planks across there where I could build up my camera; placed my light over to one side

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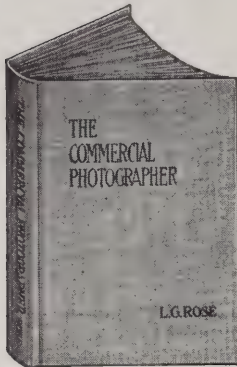


# The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



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Including Price Lists for Commercial Work in Two Large Cities

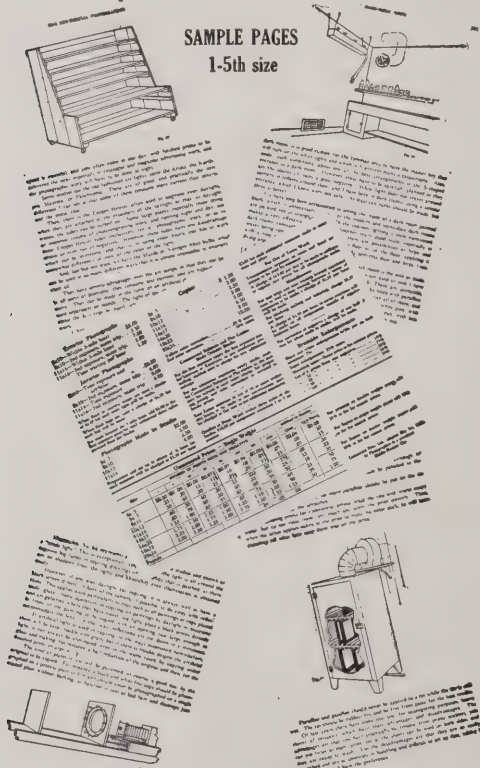
FRANK V. CHAMBERS, Publisher  
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A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

and made a series of fast exposures. They were able to hold the ladle long enough so I could make a series of fast and instantaneous exposures.

We are troubled a great deal with chemical fumes, that is, carbon of sulphur, with the heat. They will kill your film or plate quicker than anything else and you *must* protect them. Usually I carry my plates and films in air-tight boxes to prevent them from these fumes and always keep them covered.

Don't let the commercial artist work over your prints. I had a hard fight on that. Our publicity manager was a newspaper man, and naturally he was used to having all the retouching done on every kind of a photograph. I finally had to go to the president of our company, and we won out. Now we don't allow any retouching. Get it in the negative.

Our mills today are located in eight different states and that means I will have to cover every one of those plants. Every year we get out a photographic calendar showing a photograph of the different mills on the different sheets of the calendars—twelve different photographs. These photographs must be on 7 x 17 and they must show action, life. They must be real. These calendars go all over the world. I forget how many thousands our company gets out. They consider it one of their best pieces of advertising.

At the Milwaukee Convention I met a commercial photographer. He gave me his card. At the top of it he had these words: "Have it photographed." Wherever he would go he would leave one of his cards. A contractor would see it—"Have it photographed." That gave that man an inspiration for the building he is putting up. This photographer claimed that it was his best piece of advertising and it was getting a lot of business for him.

✽

## Personal Vanity

*Why People Want Photographs of Quality*

People buy photographs for a number of reasons but the one thing that has the greatest influence on the kind of photographs they buy, and who they buy them from, is personal vanity.

A man may put up with a lot of things that are not top notch in these days when the high cost of living makes him shudder. But having his picture taken is a different matter.

He may look for bargains in almost anything from breakfast foods to motion pictures. But when it comes to having his picture taken he wants the best there is, if it is quite definitely understood that one photographer's pictures have more quality or style or character than another's.

His photograph is his advertisement to his family and relatives and friends. He can't allow it to be cheap, because it is he, himself. Personal vanity impels him to seek out the photographer

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who does good work and advertises it so well that his ability is generally known.

It may be reasonable to advertise a great many things for their cheapness but a photograph is not one of them. If I were to buy advertised bargains in photographs I would be ashamed to give them to my friends. I would feel that I had been marked down. Because the pictures were mediocre I must be mediocre, and that isn't the way a man likes to feel.

There is but one rule to follow in photographic advertising—talk quality and create demand. And before you determine to advertise you must have confidence in your ability to deliver the goods. You can't afford to fool yourself by trying to fool your customers. You can't afford to sell me pictures that I am ashamed of, because I am not ashamed of myself, and if your pictures of me make me ridiculous, it's bad advertising for you as well as for me.

Don't make rash statements. You can't guarantee to please every customer. It can't be done. You can only do your best and let it go at that. Forget the cost if you fail and don't let any picture that doesn't please leave the studio. It's the admission and proof of your failure, so far as that customer is concerned, no matter how good a picture it may be.

Advertising makes you a better workman if anything can make you a better workman, because it spurs you on to something that is always just beyond. You advertise the best thing you can do. Then you try to do something still better so that you may do more and better advertising.

And each time that you claim quality for your work, you must show it—talk about it—get others to talk about it and your price will be forgotten.

Remember that photographs must satisfy personal vanity and that personal vanity impels a man to look for photographs of the highest quality, for himself and his family as well.

Base your advertising on the quality of the work you do—live up to your advertising and keep going ahead. Never allow yourself to be satisfied that you are doing the best work that can be done, but rather keep in mind that your best work is *yet to be done* and you will get the business of discriminating people who can pay for the best.—*Photo Digest*.

✱

### Ontario Society of Photographers

The Executives of the Ontario Society of Photographers have determined upon another bumper convention to be held in Toronto, Ontario, at the Prince George Hotel, June 24th, 25th and 26th. Talent of the very first order is expected and further particulars will be published at a later date.

✱

"I got acquainted with a fresh one last night. I asked to see her home."

"And what did she say?"

"Said she'd send me a picture of it next week."

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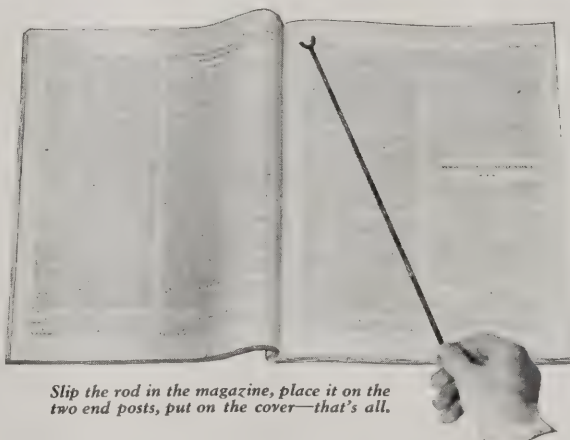
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## AS WE HEARD IT

F. E. Smith is now located in his new studio in the Masonic Building, Delphos, Ohio.

Harry Lyden, formerly of Seattle, has opened a studio in Auburn, Wash.

Fred Scott has sold his studio at Lumberton, N. C., and has reopened his studio at Clinton, N. C.

A. L. Walline, of Gowrie, Iowa, has purchased G. D. Cook's studio, Clarion, Iowa. Mr. Walline took possession April first.

Samuel Petulla, a graduate of the Illinois College of Photography, has opened a new studio in the Connor Building, Oil City, Pa.

M. H. Strong, veteran photographer of Napa, Calif., has sold his studio to Edward Boan and Charles R. Ashley, and has retired from active business.

Warren H. Jarvis, recently from the Yosemite Valley, has bought out the Elite Studio, which is located in the new Santa Cruz Theatre Building, Santa Cruz, Calif.

Mrs. M. Jueptner-Stuarts, recently from Canada, has opened a studio in the Paseo Des Flores, Santa Barbara, Calif. Mrs. Stuarts was a painter before turning to the art of photography.

Gunnar George, of Pontiac, Mich., has moved his studio to the new Thompson Building. His sister, Esther, has purchased a half interest in the studio and they plan to specialize in portraiture, dispensing with commercial photography.

Colegrove Studios have opened their new ground floor studio, at 772 Main Street, Buffalo, N. Y. They have on exhibition camera portraits, water colors and oil paintings. These portraits are made by artists and are different from ordinary photographs. They are also showing portraits made from old photographs, snapshots, tintypes, etc.

## :: :: OBITUARY :: ::

S. E. Wilbur, a photographer of Oil City, Pa., for a period of forty years, died on March 18th, at his home. Mr. Wilbur was 71 years of age.

W. A. Jacobs, photographer, of Commerce, Okla., died suddenly at his home, on March 9th, after an illness of only a few hours. Mr. Jacobs was 45 years of age.

George A. Sainsbury, commercial photographer, of Salt Lake City, Utah, died at his home on March 16th, following an illness of about two weeks. He was 48 years of age and is survived by his widow and five children.

Robert I. Roley, photographer, of Colorado Springs, Colo., died on March 8th, at the home of his sister, Mrs. Charles Willis, in Decatur, Ill. Mr. Roley's death was caused from leakage of the heart and complications, after an illness of four months. He is survived by his widow and mother.

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

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## Editorial Notes

The photographic face of a perfect beauty is all a matter of curves, contours and planes measured according to mathematics, says Allan Dwan, a movie director. He uses a T-square, a couple of triangles, a tape measure and a mathematician's compass, taking the measurements just as a tailor does for your clothes. The author of this plan was originally an electrical engineer and professor of physics and mathematics. He measures the chin with a right angle triangle, and says that the nose should not protrude more than three-fourths of an inch and that the mouth, when in a smile, should never be larger than one-fifth more than when in repose. There is a great deal more of this sort of thing in the article

from which we take these data, but clever as it all reads we doubt very much whether it is completely reliable in practice. At any rate, it has little bearing on portrait photography, although it is very good publicity for Mr. Dwan, which is probably why the article was written and published.



The author of the book, "The American Government," Frederick J. Haskin, credits the Bureau of Standards with an achievement in successfully photographing through fog. "At a height of a mile in the 1/100th of a second, good photographs of the City of Washington were made through a haze which obscured the view by using fast plates bathed with dicyanin." We do not, of course, vouch for the scientific side of this matter, or for the other data, but we might observe that everything depends on the strength of the haze. There are hazes and hazes. Rapid lenses and emulsions are capable of rendering detail which the human eye is incapable of perceiving, especially at long distances. Anyhow, the record is interesting reading and, however done, the work is good. So let it go at that.



"Dressing for the Camera" is the old, old title of an old, old article which is going the rounds of the newspapers by the agency



of a press service. And Mildred Holland, the former actress, is successful in syndicating some time-worn advice to women to cultivate their personalities when going to be photographed. Of course this sort of thing does no harm and may conceivably do some good, but what we prefer to read in the lay press are appreciations of the vital necessity of people patronizing those photographers who relieve them of the necessity of much preparation for the camera. In other words, we would like inculcated in the general public as much confidence in the photographer of their choice as they have in any one else who ministers to their needs.

✽

More and more the camera is being pressed into the service of state authorities in the prevention and detection of crime. "Finger print cameras" are being adapted by many police departments, so that there may be obtained "records of finger prints left on doors, windows and other objects." These and similar items of news that reach us on the subject lack the element of freshness, but we are nevertheless glad to read them, for we are again impressed with the value of the wonderful services photography is capable of rendering to mankind.

✽

The increasing difficulty of holding photographic exhibitions is evidenced by the abandonment of The Photographic Fair in London. Those responsible for the Fair have read the signs of the times aright, namely, that photography is now generally so well known and understood that it has ceased to have the drawing power it once held for the general public. Of course society and convention exhibitions will continue to be held, but these are for those more directly interested.

✽

The "most desolate place on earth" is to be photographed. This is Death Valley, California. Autochromes and monochromes are to be made. "There have been few successful pictures of scenes in the valley

which is much talked of and seldom visited." There are more desolate places on earth than this valley, of which, of course we have read and heard, although there can be no general agreement as to which is the most desolate of all. At any rate, the photographic side of the adventure is interesting. The precise object and value of it, if difficult to perceive, does not lessen its photographic aspect, which is what we are primarily concerned in. For the more photography that is done of desolate or pleasant places, the better pleased we are.

✽

The well known newspaper, *The Cleveland Plain Dealer*, prints an article by W. R. Rose, on the history of photography in Cleveland. The honored name of James F. Ryder gets well deserved mention. The writer, while wondering "who is responsible for the awful grotesques that are occasionally dragged from their lairs and introduced around as Aunt Sarah and Uncle Hi," is also fair enough to refer to the amazing strides in the art, its development as a means of world-wide entertainment, its hundreds of minor uses. But we think the *Plain Dealer* would find it worth while to handle this subject in a bigger, broader and better way. The majority of the newspapers nowadays do so. It is up to you, Mr. Rose.

✽

The photographer who essays to introduce something new to his sitters these days has an easy task, for the demand for novelty is insatiable. Take the matter of photographs in color, natural or otherwise. The public loves color and it is always a comparatively simple matter to interest people in colored enlargements. The theatrical exploiters are wise in their generation. A great many of their show photographs are colored. An enormous trade is done in this branch of photography.

✽

It is, we think, to be a better convention year than last. New blood is forcing its way to the front and we are pleased with certain radical tendencies that are manifesting

themselves. If the reader will carefully scan recent numbers of the BULLETIN OF PHOTOGRAPHY, he will see that the old order of things is rapidly passing away and that there is a keen desire of those who attend these conventions to get something out of them. They are to be more businesslike and educational. Good fellowship is all very well in its way, but there is nothing like knowledge for increasing your bank account.

✱

We observe with pleasure that many photographers are spring cleaning their show-cases. It is a good thing to do at this time of year, as we have before remarked, and the imparting of variety of decoration is also another feature to be endorsed. It cannot be too often insisted upon that the public likes change and plenty of it. So why not give the public what it wants?

✱

### Transparent Shadows

There is a variety of portraiture named, or rather misnamed, the "Rembrandt Style." It is, however, diametrically opposite to the method pursued by the great painter, but though often, in the hands of soulless photographers a detestable affair, it is nevertheless capable of giving some beautiful effects if managed after the way the first introducers of it intended, for I call to mind some of John Gihon's work, a pioneer in this style some fifty years back, which would please the present taste in shadow effect. In the portraits painted by Rembrandt, the light falls upon the face on the broad side, the narrow side being the part in shadow; but in the photographic "Rembrandt," the sitter is between the light and the camera, so that instead of the light falling on the face directly it is made to creep around it.

It is really a study of shadow for shadow's sake. Beauty of line counts for little in this shadow-lighting, and in proportion as the artist divests himself of the aid of light and shade, he must have the deeper

feeling for the value of line; and if he is after decorative effect, he must depend largely on line for it. Where the light falls directly on the sitter, it presents a more difficult problem for effect than with the shadow-lighting, inasmuch as nearly everything depends on the composition. It has to be good throughout.

Sir Joshua Reynolds, in one of his discourses to young painters, lays blame for the lack of understanding of shadows in the portrait by the layman to the painter himself, declaring that if the shadows depicted were of the same transparency in the picture as they are in nature, people would appreciate them.

If one will compare the portraiture of, say, a hundred years ago, with the work of our own time, he will see how far we have got away from the general practice of the old time and are in the right direction, at that.

In Memorial Hall, Fairmount Park, Philadelphia, is a portrait by Raeburn, and near by it hangs one by Whistler. Raeburn's portrait is in beautiful coloring with very deep shadows, while Whistler's work looks more like a drawing in charcoal than an oil painting, so little has the artist considered color. Whistler's picture represents a woman walking through a doorway, putting on her gloves as she goes, just as she is turning to look at a friend to say "good-bye." It is simple, but it is a picture that stays in your mind and you think nothing at all about the light and shade of it, and never miss the color, while despite all the grand coloring of Raeburn's picture, you fail to keep the subject in mind.

Whistler's purpose was to illustrate the beauty of the soft diffused light, the correct rendition of flesh and general texture. The truthfulness of this most natural management of light in portraiture, the purity of the delicate gradation and the imaginative treatment of which it is susceptible, will be apparent to all who value a photograph in proportion to the qualities it possesses. When photography makes a distinction

between the delicacy of flesh and draperies, makes fur, for instance, look like the fluffy thing it is, shows that the human eye is not all of one tone, and expresses with the feeling that the artist does in painting, the beauty and infinite variety of hands and arms, then has it indeed made advance and has a right to be ranked as an art method.

Photography is capable of rendering textural values comparable with the work of the most distinguished artists of the graver or brush. People of culture appreciate the value of rich shadows in the portrait.

A man wears a dark coat, which gets darker toward the bottom of the picture; to balance the dark coat, a dark background is used, and the background gets darker as it approaches the top of the picture. The light part of the picture, the face, shirt front, collar, etc., that is, the centre of the picture, is in high key of light.

Now, the portrait of a woman in the beauty of gradation starts with the idea of a water color drawing, and instead of the bottom of the figure being dark and the background dark, reversing the order of the oil painting, the centre of the picture, the masses of hair, is the darkest part of the picture, the dress is white, or light in color, and the background a trifle darker, so as to get atmosphere about it, but not white, which would destroy suggestion of atmosphere.

By giving a broad light to the face, there is no chance to have a shadow as deep as any in the hair, so that the hair stands out distinctly as being darker than any other part of the picture, maintaining the same difference between the hair and the flesh as in life. If the sitter wears a low-necked dress, the shoulders are lighter than the face, and the dress, if white, lighter than the shoulders.

Instead of the dress becoming dark at the bottom of the picture, it becomes lighter, the fading away being shown by diminution of detail-presentation. The ground above the head should be light and soft, but never merely white.

## Easing the Friction

C. H. CLAUDY

"It is the squeaky wheel that gets the grease," laughed the Young Photographer.

"Not in my place," answered the older man emphatically.

"What do you mean?"

"I mean that if I find a squeaky wheel in my business machine, I replace it. The salaries I pay are the grease I put on the bearings of my business. The real human interest I show in my people is an added lubricant. If I find I still have a squeaky wheel or a whining bearing, then, as my machine must be frictionless, there is only one thing to do and I do it. A business needs good roads everywhere just as this country does.

"It has been my experience that friction in any business family can be traced to one man. When I find bickerings and strife in my place, I trace them to their source, even though the man or woman who makes the trouble may otherwise be the very best employee I have—they go.

"All unnecessary friction must be eliminated from every business for the sake, not only of the business, but of the people in it. A trouble maker makes every one around him dissatisfied and disgruntled. No person can do good work when grouchy.

"It is not only mighty poor business but demoralizing to an entire force to work in an atmosphere of continual discord. No man can do himself or the business justice under such conditions. I owe it to the other people in the business as well as my own pocketbook to find the offender and let him slide gently into the great outdoors.

"I have people on my pay roll to do certain amount of work. If I do not provide proper working conditions for them, I cannot blame them if they fail to pay me proper profit on their work. Poor ventilation and poor materials are no worse handicap to proper work than dissension and discord among workers.

"I have figured it out in cold dollars and cents that I cannot afford to keep a man in



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my establishment who proves a disturbing element. I have had and let go, half a dozen such.

"I recall one operator, as polite as a dancing master to the people who posed for him, but to the other employees he was as discourteous as a sick tiger caged. I warned him once and then let him go.

"I had a girl in my reception room who was a good saleswoman, but the worst gossip I ever heard. She carried gossip from one person to another, and with telling of half truths, had my whole outfit at swords' points. Knowing this was bred in the bone, I let this young lady go without warning.

"I was unfortunate enough to draw one practical joker, whose sole ambition in life was to play what he thought to be a joke on other people. When the broken legged chair he set as a trap for an employee fell under a customer, I fired him on the spot.

"Business life is hard enough at best.

Adding to the daily strain we are all under, the making allowance for some trouble maker is too much to expect of employees. I remove the disturbing element.

"Rude foremen, sarcastic workmen, and people who are not nice to those under them, cannot stay with me.

"Just as the ideal family is the ideal human government and human society, so also is the family the ideal of any business institution. In the ideal family, every person shows consideration for the other and so it should be in a place of business.

"All businesses are composed of groups. The successful places are those in which every member in the business family tries to do all the work he can, no matter to whom the work has been assigned. Each tries to help and relieve the other. This spells success.

"In near successes, each employee tries to push some work that may or may not be his own on to some other shoulders. Here



The Morin Studio  
Lakeport, N. H.

LACONIA CARNIVAL QUEEN, 1924

will always be found discord and unhappiness.

"Of course there will always be an occasional quarrel in every business. So long as the people in my place quarrel at each other because they are doing more than their share, I am happy. They are happy. But the moment they begin to quarrel at each other because the other fellow is not carrying his share of the burden, I know something is wrong and I begin to dig into it like a fox terrier after a rat.

"I have lost some capable men and women because of this rule, but the loss of their services was amply compensated for by the eradication of the trouble they caused.

"Still is the water where the brook runs deep. It is but rarely that a really successful place can survive a lot of quarrelsome employees.

"This may seem a bit hard on the individual discharged, who says he cannot help a grouchy disposition. But to my mind, these things must always be settled with the

thought of the greatest amount of good for the largest number of people. This is only accomplished by getting the squeaky wheel out of the machine entirely and putting in a new one, which will fit without friction, pull without whining and keep the whole institution quietly doing the work for which it was designed.

"To learn to hold your temper, to learn to make the prompt, manly apology, is just as necessary in business life as it is in social life. I have always tried to set an example myself. If I find I have wrongly blamed an employee, I make it my business to seek him in a place as public as the one in which he received his criticism and make a frank apology.

"If in a hurry I speak hastily or impatiently, I go out of my way to tell the employee how sorry I am. Most people are ready enough to follow example. This keeps friction down, but when it no longer answers, I take the only remedy I have at hand, and unceremoniously bounce that man or woman who is the disturbing element in my business!"

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

New members of the P. A. of A. throughout the country may have their individual reasons for joining the National Association, but the short paragraph received from Mr. Geo. E. Lawson, of Bakersfield, Cal., seems to cover the point quite thoroughly. Mr. Lawson, in sending in his application, adds:

"Have always believed that any man who makes a living in any profession should be willing and eager at any time to help the

other fellow so engaged, and the best results in our work can only be attained by unity."

That's the spirit of association work in a nut-shell. "Unity" will accomplish benefits for the whole, and such benefits as the individual would never think twice about attempting. Evidently a good many more have been prompted by the same incentive, although they have not taken the time to express it. Still others may have the incentive, but have not acted on it. No time like





KENILWORTH INN

HEADQUARTERS OF THE

## Middle Atlantic and Southeastern Convention

May 19, 20, 21 and 22

**KENILWORTH INN**

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-

-

**Biltmore, N. C.**

*During the convention, special rates from \$8 per day and up per person, includes meals.*

## Get the pleasure as well as the profit

**Kenilworth Inn** breathes the very spirit of Romance! Tucked away up on a plateau in the beautiful wooded country in the "Land of the Sky" at Biltmore, near Asheville, N. C.

This Inn retains all the charm of the medieval and, at the same time, secures the comfort of its guests in a truly modern manner. Every detail has been worked out to this end.

Send for your reservation today.

the present to join the National Association. Avoid the pre-Convention rush and gain the additional months' use of credentials.

It may be of interest, especially to the Commercial Photographers, to know how the radio transmission of photographs is accomplished by the method invented by Mr. Jenkins, of Washington, D. C. A complete sending and receiving set were in operation at the recent Radio Show in Washington and consisted, essentially, of the following apparatus:

A projection lantern, working with lantern slide positives, photographs or direct image—two pairs of revolving prisms to traverse the projection over the pin-hole aperture of a light-sensitive selenium cell and a so-called "chopper" in front of the aperture to break up the varying light intensities into definite impulses. The selenium cell utilizes the varying light impulses to produce varying electrical impulses which are broadcast by an ordinary radio broadcasting set. Mr. Jenkins was operating on

400 meters wave length; any wave length may be used.

Each of the revolving prisms is in reality, a warped surface about one inch in width and ten inches in diameter, ground in a plate glass disc. The four are geared together and driven by a synchronous motor of uniform speed, the vertical pair revolving at the same speed, but making 200 revolutions to one of the horizontal pair. The prismatic bands intersect in the path of the projected picture just in front of the lantern, the effect of the vertical pair being to give the projection a vertical traverse over the cell aperture, 200 times, while the horizontal pair carries the projection across once.

The "chopper" is merely a metal disc with eighteen holes three-quarters of an inch in diameter in its outer edge and an equal width of metal between holes. This is revolved at 1800 r.p.m. and so placed a foot or two in front of the cell aperture as

to cause 540 interruptions per second of the particular light-ray that strikes the aperture.

On the receiving end, the process is just reversed. A standard radio receiving set is used, but in place of the customary loud-speaker, a small hydrogen filled bulb of rather high actinic quality, is energized, while its brilliancy fluctuates with the variations of the in-coming electrical impulses. This reverts the electrical impulses into light impulses, capable of affecting sensitized plates or papers.

A ray from the bulb is refracted at right angles into a light-proof box, passing through another set of four revolving prisms before it strikes the photographic plate. These prisms are harmoniously controlled to act in unison with the primary set in traversing the light-ray. The variations in light intensities produce their effect on the plate which is then developed in the usual manner.

#### *A Few Things to Think About*

**NATIONAL CONVENTION**—Milwaukee, Wis., August 4th-9th. Start now to lay away expenses.

**THE PICTURE EXHIBIT**—A more commodious display this year. Make up your prints right after the Easter rush.

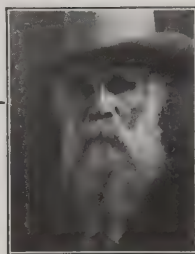
**TRAVELING LOAN EXHIBITS** — Greatly in demand just now. Give the Secretary ample notice if you wish to avoid disappointments.

**WINONA SCHOOL OF PHOTOGRAPHY**—July 7th to August 2d. Filling up fast. Get your \$10.00 registration fee in early for a reservation.

**P. A. OF A.**—We need you; you need us. Have you paid your dues for 1924?

✱

A man was wanted by the police. They secured six different photographs of him and the pictures were circulated through the locality. The chief in a small town wrote to headquarters a few days later saying: "I duly received the pictures of the six miscreants whose capture is desired. I have arrested five of them; the sixth is under observation and will be taken soon."



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*Literature sent upon request*

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Rochester, N. Y.

### Hotel Rates at Kenilworth Inn, Asheville, N. C., the Headquarters for the Middle Atlantic and Southeastern Convention, May 19, 20, 21, 22.

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

*All rates American plan (with meals).*

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## Some Ideas on Sepias

J. R. HALL

In writing the following I hardly hope to teach American professionals anything about sepias. But I think someone may find a few bits of interest between here and the end. My observations all apply to prints on bromide, gaslight, and chloro-brom, made without faked or forced development, and possessing brilliance and strength in the black and white state. Without these conditions, the problem of sepia toning cannot be spoken of definitely.

I do not believe there is yet an ideal toning system. The nearest I know is one

which has been published before. It is this: Make the print without acid or hardener, fix it in new hypo solution and transfer to weak sulphuric acid. Or if an old bath is used, wash and then soak in acid, after which re-soak in new hypo. It is only necessary to leave the print standing in water to finish the job. The temperature of the water determines the time to tone, but once mastered, this is a rapid process.

A way, which may be new, depends on old silver waste solution. Excellent tones can be got with it, though it is not attractive in print. To an old fixing bath add sufficient pure soda sulphide (not sulphite) to precipitate the silver as silver sulphide. Decant off the fluid when the sulphide has settled down. To a few ounces of this, add a few drops of fresh sulphide solution. The result is a single solution sepia toner which will work at any temperature, though it seems to prefer prints which have been well exposed and not hardened. It works fine on chloro-brom paper.

Theoretically, the composition of this toner would appear to be hypo (reconstructed), soda bromide, a trace of nitrate probably from the emulsions, and sulphide. There are impurities from developer and there may be by-products as well. I intend to try a mixture of hypo, bromide and sulphide to see if a clean and pure toner can be computed on this basis, but the impurities and by-products may have a lot to do with the speed of the action.

Bleach and re-develop methods don't appeal to me, but there is a detail which may not be generally known, that is useful at times. The usual browns and chocolates can be altered to a brown of a different character by the use of bichromate. The exact action depends a lot on the paper and making of the print, but the effects can be got and seen by soaking a print in bichromate solution before bleaching. The time of soaking and the strength of the bath seem to be the ruling factors.

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**The Art Press, Adrian, Mich.**





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**R**AYLO print material is now ready for distribution and makes it possible for anybody with a set of three-color separation negatives to obtain, directly, a photoprint in natural colors.

Raylo color-sheets are coated with a colored silver bromide emulsion which has all the rapidity of, and is printed, developed and fixed in the same manner, as any silver bromide emulsion. The only difference is that one has to print and develop three films for each picture, bleach out the blackened silver after development, wash, dry, and then combine the three films. The result is a colored positive. No dyeing is required. The operation is simplicity itself and the combining apparatus required can be easily made or can be obtained from us.

For those who wish to make three-color separation negatives with their own cameras, we have prepared a set of lens caps containing the respective color filters which fit readily over the lens casing and thus permit color separation negatives of all "stills" to be made as conveniently as any time exposure can be made.

For those who desire to make exposures in a fraction of a second (out doors) or from one to three or four seconds (in doors), a Raylo Camera apparently offers the only means.

Full instructions for making Raylo prints including Raylo developer and bleach-hardener solutions, a 5 x 7 combining board, etc., with price list, sent upon request.

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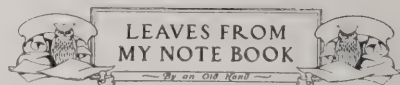
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I have been studying the applications and uses of commercial photography at first hand, and the method I chose was that of visiting large numbers of business establishments where photographs were displayed. I asked questions and was always gladly answered. The general effect I gathered was that photography was indispensable in almost any business. "No, we could not do without them," was the information I received in many cases. The sentiment in favor of photography was most pronounced. \*

It is a case of going abroad to get news of home. Sitting at a desk and theorizing about the thing is all very well in its way, but if you go out and see for yourself just how busy the world is with photography you will receive an eye opener. Nobody can form an adequate idea of the extent to which the black art is used by simply closing the eyes and thinking about it, nor can you do so by simply reading about it. You must use your eyes and brains and then you will be able to form some conception of the all pervasiveness of the "black art." \*

For instance, I visited a well-known wholesale tobacconist's and was most courteously received on my putting some questions relating to a large series of photographs that were prominently displayed. These showed the manufacturing process in operation, views of the plant, the commercial buildings, from their beginning up to their present great expansion. My guide pointed with pride to them as evidences of the firm's growth and success. "No," he said, "we would not be without them for anything." A slight exaggeration, of course, but the idea conveyed was intelligible enough. \*

It all comes to this that photography and the printing press are complementary. One

## Perfect Negatives

AND HOW TO  
MAKE THEM

By DR. B. T. J. GLOVER

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leans upon the other. The photograph speaks its own language. It is plain, obvious and convincing. The message it conveys is unmistakable to those who have eyes. The person in whom there is no appreciation of a photograph probably does not exist, that is to say, if he be normally constituted and in full possession of his faculties.

✱

I am impressed by one other thing, namely, that in bringing out the fine points of manufactured goods, and so appealing to the retail as well as the wholesale buyer, photography is the medium par excellence. For this purpose artists' drawings appear to be remitting themselves to the discard. There thus appears to be unlimited scope for the operations of the commercial photographer. I met one, the other day, a reader of the BULLETIN OF PHOTOGRAPHY. He started in business for himself barely eight months ago. Now he has a staff of four and is busy all the time.

✱

There is one thing about commercial photography. You need not worry yourself about the "artistic" or "pictorial" aspects of the thing. You use your lens, your plate, your chemicals, your printing surfaces, for all they are worth. It is veritably "straight" photography and therefore makes an appeal to the mind of the artisan who is out to produce results that bring business. There is no room for surprise, therefore, that so many young men are taking up this branch of labor as a means of making a

living. The hazards of the studio are not associated with it, and it is comparatively easy to please your patrons. But the man with an artistic training has the best chance in the world to do the nicer things in commercial photography and we have quite a few who have made themselves known to the world and at a profit to themselves.

✱

### **Infringing a Sitter's Rights**

Ladies caused "sorrow, embarrassment and annoyance" by the unauthorized public exhibition of their photographs are apt to bring suits for damages. This has happened in the case of a Boston woman who, successful in her business calling, was interviewed by one of the local papers, and posed for a photograph to be used in the article. It appears that without her knowledge and consent, enlargements of the picture were made and used in connection with New York "tube" advertising. So the lady brings suit. She is a cafeteria engineer and she objects to the unauthorized use of her photographs to advertise somebody's else business. We believe the law is on the side of the lady, the question is the amount of damages to be awarded. It is imprudent for a photographer, at least, to exhibit a photograph of a sitter without his or her consent, and we strongly caution our readers to be careful in the matter. We have in mind cases where serious trouble has arisen when the rights of a sitter who has paid for a photograph have been violated.

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



## OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

### When Goods are Misdirected and therefore Wrongly Delivered

Binghamton, N. Y.

Please let me have for my own benefit, and the benefit of your many readers at large, an answer to the following question: Last fall a Chicago manufacturer from whom we buy a lot of goods shipped a quantity of merchandise to us. It consisted of about twelve cases, of which three were correctly addressed to us at Binghamton and the balance correctly addressed to us, but at Troy, N. Y., instead of Binghamton. The goods addressed to Binghamton came and were duly received. The goods addressed to Troy went there and apparently laid there for several months. The express company apparently did not make any effort to do anything about the nine cases, and did not take the matter up with the Chicago shipper. Finally, a short time ago in some way the express company got wind of the truth and delivered the goods to us here. They are now out of season and are considerably lower than the purchase price. It seems to me we have some rights in the matter. The goods were sold f. o. b. Chicago and our attorney has advised us we have to pay for them anyway, though we have not done so yet, holding the matter up for some word from the express company. Please include in your answer whether we are liable for the goods to the Chicago manufacturer, and also answer whether we have any rights against the express company for our damages.

R. E. B.

I don't think you are necessarily bound to the seller for these goods, at least you would not have been bound if the goods had never been found and delivered to you. As I have often explained, when goods are sold f. o. b. the seller's station, and the seller delivers them to the railroad, the law regards them as delivered to the buyer and from that time on the risks of the journey are on him. Even if they are never delivered, he must pay for them, though he has a claim for his damages against the railroad company. This rule, however, presupposes that the seller delivers the goods to the railroad in all respects in accordance with contract, *which includes correct addressing*. If the seller delivers them to the railroad addressed to Troy instead of Binghamton, there is no delivery and the buyer wouldn't have to pay unless the goods were subsequently delivered.

However, since the goods have been delivered, my judgment is that this correspondent must pay his seller in full, but can claim his damages (i. e., the amount of the depreciation in value) from the express company.

A word here as to the liability of a railroad or an express company for goods wrongly delivered. Either one is liable in damages for failure to deliver within a reasonable time goods which it has accepted for transportation to a destination. Under the law of interstate commerce, however, an express company or a railroad may include in its bill of lading or receipt—and if the shipper accepts this he is bound by it—a provision exempting the carrier from



"HIS SON"

*Taken by Fellowcraft Studio, Albany, N. Y., with  
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liability for misdelivered goods. The *State* law in various States, however, Pennsylvania among the number, is that a carrier cannot relieve itself in such a way from the results of its own negligence, but this rule applies only to shipments which begin and end within the State. Interstate shipments are governed by the Federal law.

Now the above rule of course assumes that the mis-delivery was due entirely to the railroad's mistake. In other words, that the goods were delivered to it correctly addressed. In the case submitted to me the goods were incorrectly addressed, therefore if the loss here had resulted entirely from that, the shipper would have been responsible and the express company would not. The loss, however, did not result entirely from the incorrect addressing; it resulted because the express company dumbly did nothing for several months after it knew that the goods were undeliverable at Troy. Instead of getting in touch with the shipper, as it could have done in an hour, and run-

ning the matter out, it laid down and therefore the delay, or by far the greater part of it, was its own fault. It follows that if the market declined between the time when the express company knew the goods were undeliverable, and the date when it finally woke up and delivered them, the express company must pay that damage.

There is a case on record something like this, in which the American Railway Express Co. was compelled to pay damages of nearly \$3,000 because it had waited six months to follow up and correctly deliver some misdirected yarn. The court held that it was the company's duty, as soon as the error in the address became manifest, to go back to the shipper and clear the error up. If it neglected to do that, and damage resulted, it was liable.

(Copyright by Elton J. Buckley)



If the customer has a complaint, make it right with a cheerful willingness. Somebody said that the greatest successes in life have been made out of a lot of errors that were corrected.



## Letter from President Brakebill

Knoxville, Tenn., April 5th, 1924.

Members of the Southeastern Photographic Association.

*Dear Folks:*

The time is approaching for the "Twin Convention" at Asheville, N. C. The officers of the Middle Atlantic and Southeastern Associations believe they will provide for you a better Convention by combining this year. We want your verdict. Come on and tell us. May 19-22. Yes, we are offering cups: first, second and third, for best exhibit; also certificates of merit.

You have had the general publicity ably handled from the office of Mr. Higgason and Mr. Turner. I want to add my individual appeal for your coöperation. Every report is most encouraging as to attendance. The program is practically complete and, we believe, worth while. It is given by those who have had actual experience. I can't overstress the grandeur of Asheville's scenic wonders. Nowhere else can we offer you so rich a treat in combining profit with pleasure. The trip alone is worth all its costs, and what an excuse to take the trip.

We expect you.

Cordially yours,

J. H. BRAKEBILL,

*President, Southeastern Association.*

✽

## Perspective in Portraiture

Perspective is generally associated with landscape work, but it is a factor also in portraiture, indeed a more telling factor, since the violation of perspective acts more pronouncedly in a portrait than in a landscape, affecting the entire expression.

The artist in portraiture must consider the point of view, the angular projection, height of camera, etc., even more rigorously than the landscapist. Correct power of observation in judging of the relative size of the different parts of the human figure is an acquired faculty, had by experience only. We see the lack of this education of the eye in the work of even eminent portrait



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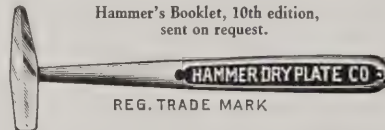
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painters. Painters are often unfair in their criticism of photographic portraits, because they fail to see that the lens is truer than their artistic vision which is at times most deceptive. The hands in the portraits by Van Dyck are ridiculously small.

The photographer may err in posing the hands so obtrusively that they offend, on the principle that the truth is not always to be advertised in art, but when he exercises judgment, in conformity to rule, we get art and truth without offense to esthetic vision. The effect of placing the eye at different heights relative to the figure is astonishing to one not used to it.

Two figures photographed at the same distance from the camera, but at different elevations, present striking differences in the size of the bodily parts. When the height of the camera is taken, say at five feet, about the average height of vision employed by the photographer, the head and upper part of the body look, to our vision, too large for the legs, and the hands inordinately large. When lower (for contrast), the camera placed to within two feet of the ground, the effect on the figure is to make it inordinately tall, because we reduce the size of the head.

Hence, you see, there is considerable difference produced in the actual appearance, by a trifling change in the height of view which the observer takes, and we have in our means thereby power to exercise judgment, to modify actuality, to make it conform to art principles.

Let us show this control over the character of the subject, how it may be made a means for expression. A photographic portrait is practically a perspective drawing with the lens, where the point of sight lies in the line of the lens. The model, when the camera is close up to it, will look more slender than when we get away from it, say about twice the distance.

The perspective is changed, and at the same time, the character of the expression in the face, because where we use the narrow angle lens the head seems to lean forward. These differences likewise take place when we photograph the same subject with the same lens, but only change the distance.

Of course the two heads are not identical in size. We must, therefore, be judicious in the employment of the lens and adapt it to the character of the subject. That is, it would be injudicious to use a certain lens on a slender person which exaggerates the slenderness, but, on the other hand, we could use such a lens to reduce too much avoirdupois. This is particularly true of large heads.

The tendency in modern work is in the direction of large heads, for the space occupied, and there is a chance of falling into the error of using a lens whose focal length is too short to give proper artistic perspective. Of course, the perspective of any lens is geometrically correct for whatever standpoint it occupies, but the perspective may have the look of distortion from our point

### CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Middle Atlantic . . . }	Kenilworth Inn, . . . }	May 19, 20, 21, 22 . . . }	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . . }	Asheville, N. C. . . }		{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
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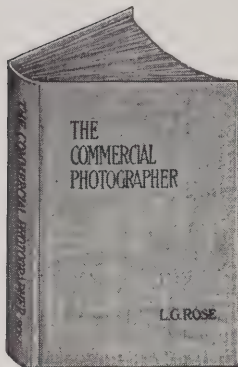


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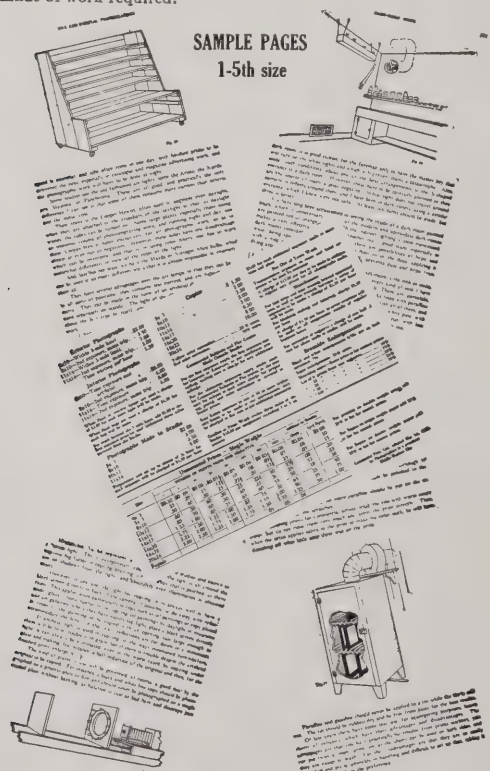
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of view. No general rule can be laid down for the minimum distance at which a head or bust should be taken, but it is safe not to go below six feet from the camera.

To avoid appearance of distortion, the best procedure is to select a lens of adequate focal length to get the proper distance if the head is large, or to make the head small and then enlarge it to the desired size. As there is needed but little depth of field for large heads, a large opening may be indulged in, but then the focus should be diffused enough so as not to have any one plane particularly sharp.

With three-quarter lengths, standing or seated figures, however, avoid too close up, as the perspective here is associated with the hands and feet, which come out proportionally too large to the body. It is best to get off to ten feet, at least.

As far as pictorial work is concerned, and most of us are so concerned, it is necessary to cater to the instinctive perception of people who expect pleasing presentation, and we cannot expect them to admit our argument for geometric correct perspective.

We can, however, call to service the same geometric accuracy to flatter a subject. Where the nose of the sitter is not particularly artistic, we can better conditions by taking the portrait at a nearer standpoint, that is, for a head or bust, but for a full-length, the effect of too near standpoint is obnoxiously manifest. The hands, if anyway toward the front, appear inordinately large, while the head, according to height of the camera, seems more or less inclined. This materially interferes with the expression of the face. Make yourself acquainted with your lens, and get acquainted also with the rules of art, so as to be able to break them when necessary.

✱

It was the dear old lady's first ride in a taxi, and she watched with growing alarm the driver continually putting his hand outside the car as a signal to the following traffic. At last she became angry.

"Young man," she said, "you look after that car of yours and watch where you are going. I'll tell you when it starts raining."

## Our Legal Department

Last September 10th, when we had the partial eclipse, I made a negative of it, and the foreman of the department took the negative and said *he* made it. I made the exposures. We were both in the dark-room when the film was developed.

I suggested that we photograph the eclipse. The negative was made on the company's time and their film.

Could I have the photograph copyrighted and get possession of the negative?

I have a photograph from the negative.—H. P.

Dear Sir:—

Answering yours of the 31st ultimo, addressed to the BULLETIN OF PHOTOGRAPHY, the foreman who was employed by you has no more interest in the negative in question than I have.

He was simply your employee and has no interest in any of the work that is done by him for you. He has no right to copy-right the picture. The entire right is in you, and if he refuses to give up the negative you can have him arrested.—E. J. B.

## AMONG THE SOCIETIES

The Harrisburg Section of the Photographers' Association of Pennsylvania will hold their quarterly meeting in the new Laughlin Studio, Shippensburg, Pa., about the first Wednesday in May. Mr. Schablem, an expert on the air-brush, will give a demonstration. The program will be filled with many more things of interest.

✽

Plans for reorganization of the Dayton Photographers' Association were discussed at a meeting of the organization, on March 25th, at the Zweifel Studio, 20 and 22 West Third Street.

It was decided at the meeting to hold a dinner and get-together soon. Date for this affair will be announced later, when complete arrangements are made.

✽

At the quarterly meeting of the Fayette and Westmoreland County Photographers' Association, at the New York Studio in Connellsville,

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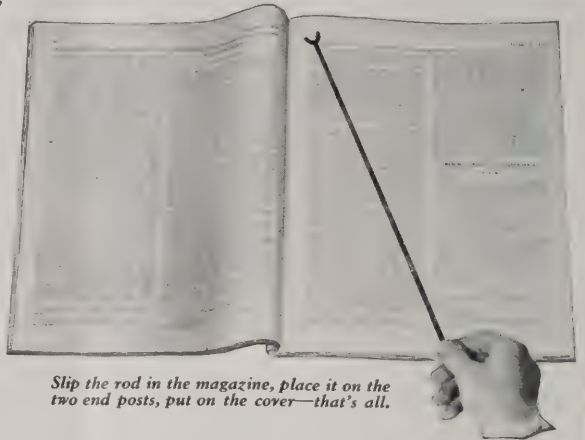
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Pa., on March 27th, the election of officers for the year resulted in the old ones being retained.

H. J. Springer, of Scottsdale, is president; R. L. Dunham, of Latrobe, vice-president, and W. W. Bair, of Latrobe, secretary and treasurer.

✱

Members of the Photographers' Association of Central Pennsylvania, of which H. B. Shaeffer, of Altoona, Pa., is president, assembled at the Shaeffer Studio, 1117 Eleventh Avenue, on March 31st, for a one-day convention. The meeting was attended by representative photographers from this section of the state.

The forenoon's session was taken up chiefly in the consideration of technical matters relating to photography and to the discussion and practical application of new appliances used in the profession.

The meeting was attended by some fifty photographers from Altoona, Ebensburg, Lewistown, Punxsutawney, Johnstown, Vandergrift and other Central Pennsylvania towns. The afternoon session was featured by negative making and general discussion on advertising and business methods.

D. A. VanZandt, of Altoona, is vice-president; Deck Lane, of Ebensburg, treasurer, and H. C. Plank, of Vandergrift, secretary.

Two separate displays have been received, one from Washington, D. C., headquarters of the National Photographers' Association of America,

and another from the Professional Photographers' School at Winona Lake. The former contains thirty-nine views, while the latter collection embodies about fifty. In addition, there were a number of very interesting studies from collections obtained from the movie world, scenes laid in California and many others of prize-winning merit.

The next meeting will be held at Ebensburg, Pa., July 17th, at which time the subject of Home Portraiture will be taken up.

H. C. PLANK, Secretary.

✱

The Panhandle District Photographers' Association concluded its annual two-day convention at Floydada, Texas, on March 27th, following the election of officers.

A. A. Beery, of Plainview, was elected president, to succeed J. R. Bartlett, of Clarendon. C. A. Gray, of Amarillo, was elected vice-president, to succeed Mrs. George Turnbo, of Lubbock, and W. D. Orr, of Memphis, succeeded C. A. Gray as secretary-treasurer. The convention was attended by twenty-one delegates. Many photographers were prevented from attending by the heavy rains, making road conditions unfavorable in many parts of the territory.

J. S. Edwards, of Amarillo, discussed salesmanship the first day of the convention. A. A. Beery, of Plainview, had the subject, "T. N. T."

One of the interesting features of the program

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*



were the demonstrations of posing and lighting by Earl Sheeley, of the Eastman Kodak Company.

W. D. Orr, of Memphis, talked on the subject of "Profitable Side Lines." Other speakers were Homer Mulkey, of Clarendon, and C. M. Wilson, of Floydada. The sessions were held in the Wilson Studio.

✱

### United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination:

#### ANIMATION ARTIST-PHOTOGRAPHER

Receipt of applications will close May 6th. The examination is to fill a vacancy in the Department of Agriculture, at an entrance salary of \$3,000 a year, and vacancies in positions requiring similar qualifications.

Applicants must have had at least three years' experience in the production, planning, drawing, editing, etc., of animated drawings. Experience of not less than one year in practical art work, such as an artist in commercial work, either on the staff of a newspaper or other publication, or in general commercial work, such as advertising, etc., may be substituted for not more than one year of the required experience.

The duties are to plan, execute, photograph and carry to completion motion picture scenes involving "animated drawings" by the use of drawings, movable figures, models or other subjects, exemplifying mechanical, technical or other processes that it is desired to illustrate in educational motion pictures.

Competitors will not be required to report for examination at any place, but will be rated on a sample film of completed work to be filed with the application, and training, experience and fitness.

[Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of United States civil-service examiners at the post office or custom house in any city.]

✱

"Why is it," asked the father, impatiently, "that you are always at the bottom of the class? You never seem to get anywhere else. I should think you would be ashamed."

"I can't see that it makes any difference whether I am at the top or the bottom, father," replied Edward, pacifically. "You know they teach the same things at both ends."

✱

The Sunday-school teacher was talking to her class about Solomon and his wisdom.

"When the Queen of Sheba came and laid jewels and fine raiment before Solomon, what did he say?" she asked presently.

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**STUDIO FOR SALE**—The only skylight in a thriving town in New Jersey; best location; retiring from business. Address Lock Box 184, Vineland, N. J.

**FOR SALE**—Photographic studio and picture-framing business; established 1887; academy town, population 4,000. Ground-floor studio; flat above; modern conveniences. Building, stock, etc. Apply Muir, Box 283, Pictou, N. S., Canada.

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## AS WE HEARD IT

G. B. Morris, of St. Louis, has opened a studio in O'Fallon, Ill.

The studio of A. N. Sanborn, Wilmington, Del., was damaged by fire on March 25th. Loss, \$1,500.

John Kinberg, formerly with the Cone Studio, San Antonio, has opened a new studio in Ranger, Texas.

Gordon Cassidy, photographer, of North Sydney, N. S., Canada, has purchased the Reid Studio, St. John, N. B.

E. R. Russell, of Rogersville, Pa., has bought the Massillon Studio, Massillon, Ohio, which was formerly owned by Mrs. E. M. Hart.

E. E. Harris, of Morgantown, W. Va., has purchased the studio of the late G. H. Perkins, Portland, Ind. Immediate possession was given.

The two studios which have been operated for a number of years by T. E. Blake in Ocala, Florida, have been sold to Roswell Allen, of Buffalo, N. Y.

E. E. Howard, photographer, of Lewiston and Augusta, Maine, will retire from active business June 1st and return to his former home in the west.

L. E. and Beth Johnson have moved their studio from Akron, Ohio, to Cuyahoga Falls, Ohio, and are now located in the Alhambra Theatre Building.

Mr. Gardner, proprietor of the Park Studio, Fulton, Ky., is tearing down his old studio and plans to erect a new and larger one, having purchased the adjoining lot.

A. R. Nicholson has sold his studio in Anaheim, Calif., to G. M. Pitney, of Los Angeles, who took immediate possession. Mr. and Mrs. Nicholson will make their home in Santa Barbara.

## :: :: OBITUARY :: ::

### HERBERT T. PLATTER

Herbert T. Platter, of Seymour, Ind., died on March 20th, at his home, aged 71 years. Death was due to heart disease. For years Mr. Platter was associated with his father and son in business, and the Platter Studio was the only one in the state where three generations were engaged in photography. Mr. Platter is survived by his son, Frank C. Platter.

### EDWARD S. TRAY

Edward S. Tray, of Jackson, Mich., died on March 25th, at the stair landing as he was about to enter the door of his studio, 114 South Mechanic Street. Neuralgia of the heart is believed to have been the cause of his sudden death. Mr. Tray was 59 years old and lived in Jackson all his life, with the exception of three years he spent in Lima, Ohio. He is survived by his widow and one son.

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|     | 60  | Who Discovered Photography?           |
|     | 62  | Vacation Photography                  |
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VOL. XXXIV, No. 872

Wednesday, April 23, 1924

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## Editorial Notes

To the many memorials of the fathers of photography, why not one to Dr. R. L. Maddox who, according to our reading, made the dry plate practicable? All authorities are agreed on the matter. As time goes on, there is a tendency to lose sight of pioneer work. It is the way of the world, of course. Daguerre is well taken care of, but if the Daguerreotype process had never been improved upon, photography today would have been non-existent.

✽

The philanthropist who endowed a Maddox Scholarship at some great scientific institution would confer immortality on his own name. Not that we suggest photo-

graphic research is neglected, on the contrary it is very well taken care of. Indeed, the vast amount of scientific work that is being undertaken in photographic science is bewildering in its extent. The books that are produced on the subject show this.

✽

The uses of the camera in photographing street happenings of all kinds are illimitable. We observed the other day a collision between an automobile and a horse-drawn vehicle heavily laden. There was much arguing as to who was to blame. Meanwhile a photographer almost unobserved was quietly at work with a reflex camera, and in our opinion he was securing indisputable evidence as to which party ran into the other.

✽

The use of the microscope in photography shows no abatement, photomicrography being popular in scientific circles. But we have been reading an interesting article in a contemporary, "Stereoscopic photomicrography without a microscope." Provided that no great degree of magnification be desired, say up to seven diameters, small objects such as seeds, leaves, etc., can be stereomicrographed with 2-inch or 3-inch lenses and excellent results obtained. You make the usual two pictures from different

points of view with the one lens, thus obviating the use of a binocular camera. The idea is old, but it is worth reviving, and we are glad to read the article.

✽

The "new" things in photography must necessarily be few; all that one can look for are modifications and improvements. Looking in Haworth's window, recently, we perceived a magnificent collection of photo-silhouettes made by the Kodak Company. We are glad to see this kind of photography made popular. People have experimented with it for many years to our knowledge, but it needed some great impetus, such as a big organization alone can give it, to bring it prominently before photographers. We believe many of our professional friends would find a ready acceptance of well made silhouettes among their sitters.

✽

The *Electrical Review* in 1883, according to a recent article, evoked by F. B. Jewett, of the Western Electric Company, printed an account of what was probably the first attempt in photography by telephone. "The arrangement is such that when anyone calls the exchange, there is exposed to the view of the operator an instantaneous photograph of the person calling. This photograph becomes a record, each ribbon on which they are displayed being capable of producing 250 photographs. These ribbons were checked up and the subscriber was charged so much for each person using it." In view of recent experimental data, this account is of remarkable interest, although practical details are not forthcoming.

✽

B. G. Harris, of Portsmouth, Ohio, is a believer in bold advertising. Occupying about three inches of space across the full width of the local *Sun*, he advertises that after April 1st he will be located in a new studio. It is a spacious and striking ad, and no doubt paid for itself. The excuse for a change of location in studios is a good one to select for intensive advertising, and pho-

tographers are wise who take advantage of it. The public is always interested in something new, and a new photographic studio offers something singularly attractive to the lay mind.

✽

The sight of occasional displays of spring flowers reminds us that these are always welcome as decorations in a studio. Who does not love flowers? Were we personally running a studio, we would always have cut flowers in sight. This advice has been given before but, like good advice, it bears repetition, and as flowers are cheap and plentiful, the photographer who takes advantage of their use gives his studio a useful and profitable advertisement.

✽

We noticed the other day some photographs of silverware which were badly halated. Halation, we thought, was a dead and gone defect in photography. It is so easily prevented or obviated that its presence in a photograph is inexcusable. But public knowledge in this matter is spreading. The surprise is that the photograph was accepted by the commercial firm and publicly exhibited. Halation, like dirt, is matter in the wrong place.

✽

The majority of us do not take sufficient account of the influence of the seasons in our daily work, and many photographers, we observe, are prominent in erring in this respect. For example, we do not think they change the internal aspects of their studios in accordance with the seasons; they are the same, winter, summer, spring. A little more attention to change and variety in this respect would, we think, pay the photographer—furniture, decorations, flowers, are cheap enough these times to be bought and stored for successive use season after season.

✽

The Mudge Studio, Valparaiso, Indiana, has, we read, attracted quite a great deal of local attention. A new location has been taken by Mr. Mudge, and on the opening of the well appointed premises, over a thou-



sand persons visited the place and received photographic souvenirs, albums, and other attractive things. From the description supplied to us, we gather that the studio, development, framing and finishing installations are very complete. A large amateur trade is also done. There appears to be no lack of enterprise and energy in the Mudge Studio, which extends its operations over a wide area of Indiana. It always gratifies us to receive evidence of the prosperous growth and expansion of photography in country districts, the larger cities are, if anything, overdone in the matter, whereas rural America is still largely waiting to receive attention from advanced and progressive workers in our beloved art.

✱

"There is no human activity in which photography is not used." "Some day a chair of photography will be established in the schools of higher learning." "The camera is the great helpmeet of the sciences." These sentences are taken from the report of an unusually interesting lecture on Photography given before the Homewood Woman's Club, Pittsburgh, by Mrs. McKee. The lecture was entitled "Through the Eyes of the Camera," and the lecturer evinced great knowledge of her subject. We believe with Mrs. McKee that the vastness of the field covered by photography will one day force the establishment of professional chairs. No one mind is adequate to the grasping all the details of the scientific side of the subject.

✱

Photographic anniversaries of the following kind are rare, very rare indeed. Mr. Edward H. Boehme, photographer, of Watertown, N. Y., is eighty-seven years old, his wife seventy-nine. Recently they celebrated the fifty-ninth anniversary of their wedding. Mr. Boehme took up photography as a profession very early, commencing with the Daguerreotype process. He photographed President Buchanan. He had several galleries in Chicago and elsewhere, and became a collector of birds and

animals. For a photographer, Mr. Boehme appears to have had a varied, as well as a successful, life, and the BULLETIN OF PHOTOGRAPHY desires to add its congratulations to the many others of which Mr. and Mrs. Boehme have been the recipients.

✱

The oil scandal now irritating the country reminds us that some time ago a "fake" well proposition in Texas (Burkburnett to be exact) was floated in New York simply by photographs and movies. The promoter went down to the famous oil fields, got himself and a few actors and actresses photographed near the derricks, the lakes of liquid gold, the mushroom towns and the usual paraphernalia of an oil boom, went back to New York and merely on these spurious photographic data launched a multiple million dollar company, by the aid of a blind and avaricious "sucker" with money. Stock was sold, but Federal Justice these times is becoming more inquisitive, and the photo-promoter is now serving a sentence of five years imprisonment.

✱

### The Development Problem

The success of Dr. Glover's little book on "The Perfect Negative" is not to be wondered at, for ever since photography became practicable, development has been the problem that has perplexed people most. Even in these times a universal developer that shall answer all purposes is not to be had. *Tot homines quot sententiae*—so many men, so many minds.

But "one man, one developer" is a good maxim to inculcate. The individual should thoroughly familiarize himself with the factors with which he is constantly associated, namely, the reducing agent, the accelerator, the restrainer. These three re-agents form the basis of every developer. Two of them are indispensable—the reducing agent, the accelerator. All others are merely complementary, provided the exposure be correct.

Old workers refer with pride to their

experiences of the pyro-ammonia days, experiences which form the basis of all modern practice. You first of all applied your pyro solution to the exposed plate for a certain length of time, two or three minutes, you washed your plate, then you cautiously added your dilute ammonia solution, and watched the image appear. If it flashed up quickly, you knew you had over-exposed, and you applied potassium bromide; if it was very long in appearing, you were confronted with under-exposure and you increased the strength of your ammonia solution. And it was surprising what excellent results were obtained in this way.

Nowadays, one-solution developers are mostly favored, but even with their use the phenomena of correct, under- and over-exposure remain the same, only the method of treating the two latter differs from the old plan. A safe rule for the photographer

to follow is, having found a developer to suit you, to stick to it.

The object of this article is not to recommend any particular developer, but to inculcate the importance of loyalty to the materials found most suitable for the work. This being done, most problems in photography solve themselves. As a well-known writer observes, "A man who is constantly chopping and changing his plates, his developer and printing materials, cannot possibly turn out good work always."

Development is a simple matter if you approach it simply, namely, by grasping the fundamental belief that all it does, in the long run, is to supplement the action of light. This was pointed out at least two score years ago, but appears to be overlooked by many modern writers.

Successful practical photography is within easy reach if one masters first principles.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Coming events are beginning to cast their shadows. The uniform flow of membership correspondence since January 1st is now beginning to be interspersed with touches of Convention matter and we suddenly realize that summer is almost here again.

There is lots of work to be done during the next fifteen weeks, more, in fact, than the average fellow who has not been through the mill, realizes. Details without end, in an effort to have all running smoothly for the members when they reach the Convention Hall and, in addition, a multitude of membership matters that are delayed until the eleventh hour. Just why, we cannot see—but it is a pretty safe bet that 90% of those who will

pay their dues in July, have already decided to go to Milwaukee in August, and are merely indulging in a little procrastination.

Association dues paid in April would lighten the burden of the trip to the Convention, would give the Secretary a chance to take care of them before the pressure of time and materially aid in handling registrations. We do not think this is asking very much of the unpaid members, especially when they and their fellow members will be the chief benefactors.

When we speak of the Picture Exhibit, we do not consider that we are soliciting your Exhibit. It is your *privilege* to submit three or more photographs and we want at least one thousand photographers to take



PORTRAIT—MISS A.

John H. Garo  
Boston, Mass.





FREDERICK FLATLIER

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York

advantage of this fact. We want our second Vice-President, Mr. James H. Brakebill, to be so swamped with prints, the only excuse for a poor exhibit will be because you American photographers can't produce the goods. Now don't let the foreign exhibits be the whole show. Start right in after the Easter rush, prepare your prints, have them ready to mail and get them off your mind.

What about the hanging, you say? So did we, at first, till we found a solution. We have drawn the dead line on July 19th as the last day on which pictures will be received for opening. This will give us ample time to open all packages, catalogue the prints and have them ready for judging and hanging the week previous to the Convention. With time for deliberation, grouping and hanging and a wonderful hall in which to make a display, there is every reason to expect an Exhibit worthy of the P. A. of A.

✱

Our Associate member of Smyrna, Asia Minor, Andre Coconis by name, has been lost from the rolls for the past year and now turns up in Athens, Greece. In a letter received this week he states that the fire, following the invasion of the Turks, completely destroyed his home and business quarters and he considers himself lucky to have escaped alive. Building up a business in Athens is slow work, but he hopes eventually to get back to good standing in the P. A. of A.

✱

### *Winona School*

is running true to form, the only change noticeable being an increase in the number of inquiries for more detailed information. This is easily answered in our Prospectus which gives the "What, Where and When" of the School, together with a few expressions of last year's students. We think it is pretty good evidence, that Winona School teaches photography, to see seven of the 1923 Class already registered to absorb more of Director Towles' inspirational instruction. Five others have decided to send studio employees. Judge for your-

self—is this unparalleled course in photography worth \$50.00 of your money and four weeks of your time? If so, set aside July 7th to August 2nd, at Winona Lake, Indiana, as your 1924 vacation period, send a \$10.00 registration fee to the General Secretary, P. A. of A., 722 Bond Building, Washington, D. C., and pay the balance of \$40.00 at the School.

✱

## Competition

C. H. CLAUDY

"I am going to change my show window," said the Young Photographer. "I notice that all my competitors are putting in larger windows and I am going to keep up with the procession."

"If they all made their windows smaller, would you reduce the size of yours?" asked the Old Photographer, seriously.

"Oh, I do not suppose I would," laughed the younger man. "But that is no argument. You have to keep up with your competitors or else get left."

"I guess that is so," agreed the older man. "I know a Greek boy who got together quite a little stake as a bootblack in his barber shop. He opened up a shoe shining parlor of his own, renting a small hallway in a busy neighborhood. It was adjacent to three hotels. I said to him, 'Mike, with a little place like this, aren't you afraid of the location?'"

"'Why?' he asked.

"'There is so much competition.'

"'Competition, boss?' he cried. *'Why, I am going to be the competition.'*"

"Lots of us devote entirely too much time to studying what our competitors are doing and use too much energy in trying to outdo them in the same thing.

"If our competitor solicits sittings over the telephone, one girl working on the job all day, we put in two telephones and two girls to do the same work.

"If the much dreaded competitor advertises in the newspapers, we do twice as much, taking double the space in the papers.

CONVENTION DATES FOR 1924			
Association	Location	Date	Secretary
Middle Atlantic . . . }	Kenilworth Inn, } Asheville, N. C. . }	May 19, 20, 21, 22 . . }	{ Orren Jack Turner, Princeton, N. J. { Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Southeastern . . . . }			
Missouri Valley . . . .	probably San Francisco . . . . .	Postponed until 1925 . . . . .	Clarence W. Gale, Beatrice, Neb. I. M. Reed, 703 Market St., San Francisco, Cal.
California . . . . .			
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	Postponed until 1925 . . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	Toronto, Ont. . . . .		Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	June 24, 25, 26 . . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.	
Pacific N. W. . . . .		Portland, Ore. . . . .	C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

"If our competitor puts cards in every alternate street car, we put a street car 'ad' in every street car that passes up and down the street.

"And when this terrible competitor of ours puts a new front into his ground-floor studio, we feel we must put in a more elaborate one with a few more square feet of plate glass.

"But this is not progress. We simply follow, like sheep in the pathway of another sheep. We do not originate, we imitate. Instead of devoting time to initiating real reforms in our business, studied out after a survey of its needs, we blindly imitate a competitor who may, in turn, be imitating some other man.

"We carved a bugaboo, like a Hallowe'en 'pumpkin, set it on a gate post and are frightened of it. Yet the scarehead of competition is mostly in the mind of the man who is afraid, just as the danger of the candle-lighted pumpkin exists only in the mind of the small boy who sees and runs.

"What have your competitors to do with your business? Who are they that you should imitate them?

"A young physician listened carefully to the dean of his medical college when he told the students to take careful notes of all their experiences in practice, as these notes were of more value than all the medical books. He had a case of gastritis. The patient was an Irishman named Murphy. The third day of treatment Murphy broke

training, ate a mess of corned beef and cabbage and the next day went to work. 'Corned beef and cabbage a sovereign remedy in gastritis,' wrote the young doctor in his little book. Hans Dinklespeil was his next case in gastritis. The prescription was corned beef and cabbage. The next day Hans was dead and the memorandum book held this note: 'Corned beef and cabbage good for Irishmen with gastritis, but death to Dutchmen with the same.'

"What is good for your competitor may not be good for you. The idea which pays him well may be fatal to your business, just as corned beef and cabbage were to the German.

"When a competitor makes some big change, it may not mean progress. It may result from the desperation of failure. The change may not be beneficial. It may be actual detriment. A change in front may be a mistake, an investment in advertising may not pay. Yet, following blindly like sheep, the men whose policy it is to imitate their competitors, make the same error and waste the same money in their dumb following-of competition.

"If I were going to lay down a rule, I would say that because my competitor had done a thing is the best reason I can find for not doing the same thing. I throw out of my mind all fear of competition, all thought that because another man in photography does a certain thing I, too, must do it. I try to strike out along new lines.



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IDENTIFICATION

"Like the Greek bootblack, I try to *be* competition. I want to be the man the rest follow. I want to be the one about whom the other fellow's wondering 'What will he do next?'"

"If all my competitors in business had second-floor studios, I would get a down-stairs location. If all my rivals were in the business section, I would go into the residential section and make customers ring my door bell before they could get in.

"Competition is a spectre on the edge of the bed of weak-spined photographers which keeps them awake nights and unfits them for business day times. What do you care what the fellow across the street does? If he makes a success, he helps educate the public to want more and better photographs. If he is making a failure, you do not want to imitate him.

"Devote the time that we give to the study of our competitors, to thinking over the problems peculiar to our own business. It will profit us much more than following,

dumb ox fashion, the improvements the other fellow makes. If we imitate them all, we must do all they do and go broke doing it or we take one for a pattern and do everything he does, including all his failures and mistakes as well as his successes.

"Stand on your own feet, boy, and get a big show window only when you need it—never when or because the other fellow does!"

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**The Art Press, Adrian, Mich.**

## Correspondence of Vital Importance to the P. A. of A.

April 9, 1924.

My dear Mr. Chambers:

The Association News letter of April 5th gives a rather illuminating chart of the membership of the National Association when taken together with the chart published on February 28, 1923. In analyzing the different figures compiled in the two charts it results in the following:

Gain in the members.....	193
Loss, old members.....	312
Total loss to the organization.	119

That is only one phase of the situation, but not, in the writer's opinion, the most serious one. In fact, it means a turn over or a shifting of membership of a little over 500 in a total membership of less than one thousand. In other words, *over half the members of the Association are only temporary members for the convenience of their pleasure* and seeing what the convention has to offer.

This is only a partial survey of the situation and a closer analysis could be had by comparing the figures of 1921, which are likewise available. On further considering the membership, it becomes self-evident that the rank and file of the photographers have lost or are losing decided interest in the P. A. of A. In fact, according to these tables submitted, of the total number of photographic studios in the United States there are less than 3% of the total Studio Owners permanent members of the Association.

The purpose of this letter is not one of criticism, but simply to bring these facts home to you readers and the members of the Association, to make them realize the situation as it exists today and not as they want to believe it to be. In fact, giving a resumé of the table prepared by Mr. Campbell, we find as follows:

Life members (not paying dues) ...	70	10% of the whole
Active members paying dues last year .....	754	
Commercial photog- raphers .....	84	
Associate members.	263	

In this last item it must not be overlooked that the District of Columbia which had in 1922 only *two* active members and *no* associate members, had in 1923, *nineteen* active members and *seventy-four* associate members, which, as a matter of course, will disappear again like the snow of yester year.

I hope that this foregoing will promote a discussion among the members that have a deep interest in the welfare of the Association and promote some plan and cause some reaction that will make it possible for the Association to flourish and not die of slow decay.

These discussions, in order to bear full fruit, should lead to a change in the manner and conduct of the Association cul-

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minating at the Convention to be held in Milwaukee, and I sincerely hope that these criticisms are received in the spirit that they are written, making for a revival of interest in the affairs of the Association.

Respectfully yours,

S. S. LOEB.



### Explosion from Flash Powder

Flashlight photography, which was brought to practical operation about 1888, has been found of such importance in the art that it would be a material set-back to have it relegated to disuse, simply because its use is attended with some danger when employed by careless or ignorant operators. There is received from time to time, reports of serious injury and loss of life by premature explosions, but in the majority of cases the cause has been traced to disregard of the cautions urged in its employment.

We have here to record such a case which is a most lamentable one, and the pity of it is that the unfortunate victims brought the calamity upon themselves by their presumption in manipulating chemicals which they evidently must have known

to be of a most dangerous character and demanding every precaution in the handling:—

"E. E. Kunselman, proprietor of the photograph company which bears his name, Ralph Harpe, his assistant and Freddie Murphy, 13 years old, were seriously injured in a terrific explosion of flashlight powder which rocked the business district of Phoenix, Ariz., last Friday.

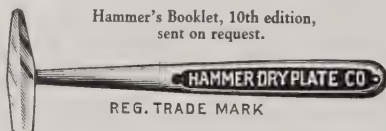
"Harpe's recovery is seriously in doubt and attending physicians declared that loss of the sight of both eyes and the amputation of his right arm will probably ensue if he lives. Mr. Kunselman and the Murphy boy will recover.

"The explosion occurred outside Kunselman's shop, in Cactus Way, where the men had taken the ingredients of the flashlight powder to mix them. The component parts of the powder, potassium chlorite and powdered metal magnesium, had been placed in a stone mortar and Harpe was engaged in mixing them with a heavy pestle when the explosion occurred.

"Harpe, sitting in a chair and bending directly over the mixture, received the full force of the blast and was hurled, according to eye witnesses, fully ten feet into the air. Kunselman was standing nearby and was hurled nearly across the alleyway. Young Murphy, standing between the mor-



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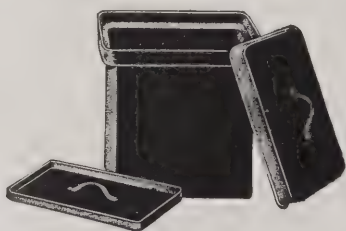
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tar and the side wall of Donofrio's, was thrown violently against the wall."

It is almost criminal folly for anyone not an experienced chemist, to undertake the making of flash powder, which is akin to high explosives, as evidenced by the enormous energy evolved when subjected to friction. The instability of the combination in this individual case is such that even stirring with a rod is sufficient to cause explosion, let alone vigorous trituration in a mortar with a pestle.

It is folly for anyone, even of experience and possessed of caution, to make flash powder. The most efficient powders can be had at a price but little above the cost of making them on small scale. These commercial powders are far superior to anything home-made, are properly constituted and accompanied with explicit directions and cautions for their use, thus reducing the risk of accident to the minimum.

## CIRKUT ENLARGEMENTS

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### Hotel Rates at Kenilworth Inn, Asheville, N. C., the Headquarters for the Middle Atlantic and Southeastern Convention, May 19, 20, 21, 22.

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

Prices vary according to the size, location and appointment of the rooms. Where rooms are rated for two persons and when occupied singly, the double rate, less \$5.00 for dining room service, will be charged.

*All rates American plan (with meals).*

*Send for your reservation today.*



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HEADQUARTERS OF THE

## Middle Atlantic and Southeastern Convention

May 19, 20, 21 and 22

**KENILWORTH INN**

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## "Going Up"

FRANK FARRINGTON

When Delmonico's famous New York restaurant was recently discontinued, after having served more than a generation of the most exclusive patronage of the city, the fact was recalled that Peter Delmonico, its head and founder, began his journey upward by peddling sandwiches on the streets of New York.

Count over the successful business men you know, and bring to your mind the great men whose biographies you have read. Haven't you observed that most of those men started at the bottom, most of them without the advantage of having well-to-do parents or family wealth? Haven't most of them made their own way? Have any of them reached the top through the influence of "pull" or unearned assistance?

Are you going to the top in photography, or are you just holding down a job, hoping something will turn up? Even though you

may not intend to stay in photography, you will profit by doing your work today the best you can, and so acquiring the habit of doing good work in whatever place you may be put.

Men, who today are farther down the scale than you, are going to pass you within a few years and go clear to the top—unless you are an exception. Why should they pass you? Have they more intelligence? Have they greater endurance, more opportunities, more friends, more money? Probably not. If they have more of anything, it is ambition or determination, or both. You have the same chance they have to develop those qualities, and it is only by development that one gets them. They cannot be bought and they will not be presented to you or wished upon you.

I knew two young men working in two studios years ago. One of them hated the work. How he did fuss and fume over having to stand by a back window on hot summer mornings and watch a couple of

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Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.

dozen printing frames as he made prints by that old printing out process! He did just what he was obliged to do, and not a bit more. He utilized his spare time in vain efforts to become the best pool player in town. Today he plays a pretty fair game of pool, but he ought to, because he is occupied as attendant and cigar clerk in a pool parlor. He must draw down as much as \$20 a week.

The other fellow didn't like photography any better, but he had to have work and he had taken a studio job—only it was a "gallery" then, not a studio. He kept his eyes open for a chance to get into some kind of work he liked better, but he didn't forget to work at his present task with an interest in seeing how well he could do it. His idea seemed to be that as long as he must spend a time in studio work, he would learn all he could while there, if only because it would be worth while to have an additional trade or profession to fall back upon sometime. Today this chap is the manager of a prosperous printing plant, and he has many times thanked his stars for having learned all he could about photography when he had the chance.

✽

## Prize Contest at the Twin Convention, Asheville, N. C.

Two silver loving cups will be awarded at the "Twin" Convention (May 19 to 22) for the best *two sets of three* Portraits.

One silver loving cup for the best *set of three* Commercial prints.

The above prizes will be awarded for the best set of three prints regardless of where the contestants reside.

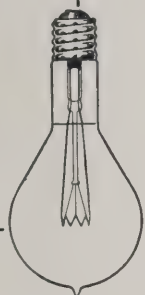
Certificates of Merit will *also* be awarded to members residing in the "Twin" territory (5 for Portraiture and 5 for Commercial).

**RULES:**—Original negatives must have been made within the past year and all work finished in the contestant's establishment.

A group of three prints must be entered.



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Exhibitors that do not care to compete should mark their package "Complimentary." Prints must arrive on or before May 16th. Address—Jas. E. Thompson, c/o Kenilworth Inn, Asheville, N. C.

✱

### Special Railroad Rates to the "Twin" Convention, Asheville, N. C., May 19-22

Round-trip summer tourist tickets at reduced rates to Asheville will be on sale daily, May 15th to September 30th, inclusive, and bear final return limit of October 31st, 1924. Liberal stop-over privileges at any point on either going or return journey or both.

The following is a partial list of special reduced rates:—New York City, \$40.40; Philadelphia, \$35.20; Washington, \$27.40; Pittsburgh, \$42.65; Chicago, \$40.90; St.

Louis, \$38.65; Cincinnati, \$24.70; Columbus, Ohio, \$31.60; Cleveland, Ohio, \$39.35; Dayton, Ohio, \$27.85; Detroit, \$39.71; Toledo, Ohio, \$36.40; Lexington, Ky., \$19.85; Atlanta, \$14.70; Jacksonville, \$27.50; New Orleans, \$35.45; Nashville, \$20.80; Memphis, \$24.95; Montgomery, \$24.80.

Correspondingly low fares from other points—inquire of your local ticket agent for special round-trip tourist ticket to Asheville, N. C., the "Land of the Sky."

✱

Frank Swinnerton, the English novelist and lecturer, at a tea was given an example of the cockney dialect.

"A new-rich cockney went to Devon," he said, "to see a country house that he thought of buying, and as the head gardener was showing him over the grounds a screech was heard from a neighboring thicket.

"What was that?" said the cockney, with a start.

"An owl, sir," said the gardener.

"Yes, yes, my man, of course," said the cockney, 'but what was 'owling?'"

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shall profit thereby,  
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worth for what it gives.

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the money expended.

Ask us and we shall be  
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on our methods.



## Hotel and Railroad Information for the "Twin" Convention, May 19-22, "Land of the Sky," Asheville, N. C.

When purchasing your transportation, ask your local agent for the special summer round-trip ticket to Asheville (effective May 15 and good for six months).

Our headquarters—Kenilworth Inn—offers special rates, American plan from \$6.00 to \$14.00 per day, according to size, location and appointment of rooms. Rates in detail were published in a previous issue of this magazine. The following hotels are also submitted for your consideration:

EUROPEAN PLAN HOTELS		<i>Rates per Day</i>
The Langren, Broadway and College Street,	\$2.00 to \$6.00	
Swannanoa-Berkley, Biltmore Avenue	1.50 to 2.50	
Jenkins Hotel, Haywood Street	1.50 to 3.00	
Glen Rock, Depot Street	1.50 to 2.50	
The Florence, Depot Street	1.50 to 2.50	
The Gladstone, Depot Street	1.50 to 2.00	

AMERICAN PLAN HOTELS		<i>Rates per Day</i>
Kenilworth Inn, Headquarters	6.00 to 14.00	
The Manor, Charlotte Street	8.00 to 10.00	
Margo Terrace, North French Broad Ave.	5.00 and 6.00	
Grove Park Inn, Sunset Mountain	12.00 and up	
Princess Anne, Chestnut Street	4.00 to 7.00	

		<i>Rates per Week</i>
The Southern, Biltmore Avenue	\$15.00	
The Avenmore, Haywood Street	15.00	

BOARDING HOUSES		<i>Rates per Week</i>
Bon Air, 66 Ashland Avenue	\$10.00 and up	
Biltmore Tea Garden (Near Kenilworth Inn)	20.00 and up	
The Kenwood (Near Kenilworth Inn)	15.00 and up	
Mrs. J. D. Bourne, 293 Biltmore Avenue	8.00 to 10.00	
Mrs. O. M. Coston, 508 Biltmore Avenue	15.00 to 30.00	
Courtland Terrace, 37 Courtland Avenue	20.00 to 25.00	
Mrs. J. E. Dickerson, 81 Charlotte Street	22.00 and up	
The Elm, 42 Walnut Street	10.50 and up	
Knickerbocker, 77 College Street	15.00 to 35.00	
New Southland, 78 Biltmore Avenue	10.00 and up	
Pine Grove, 18 Oak Street,	15.00 to 30.00	
Rosewood Inn, 45 Spruce Street	12.50 to 15.00	
St. Dunstan's Lodge, 83 St. Dunstan's Rd.	17.50 to 25.00	
The Sharon, 68 Church Street	10.00 to 12.50	
The Willard, 57 Spruce Street	15.00 and up	
Mrs. M. D. Wright, 68 College Street	15.00 to 25.00	
Y. M. C. A., Woodfin Street	8.00 to 10.00	
Forest Hill Inn, Forest Hill Park	On application	

ROOMS ONLY		
W. E. Bowers, 72 College Street	3.00 to 15.00	
Mrs. J. P. Coston, 90 Church Street	5.00 and up	
Mrs. T. W. Dobson, 66 Flint Street	6.00 to 8.00	
Forest Hill, 26 Arden Road	8.00	
Mrs. Estelle Harding, 78 Ashland Avenue	5.00	
Mrs. J. A. Lee, 26 Flint Street,	7.00	
Modern Home Hotel, 30 Broadway	5.00	
Red Bird Cottage, 24 Oak Street	On Application	

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Blue Ribbon Tea Room, 12 Church Street	
Good Health Place, 85 Patton Avenue	
Crystal Café, East Pack Square	
Whitehouse Inn and Tea Room, 80 Edgemont Road	
Haywood Tea Room, Haywood Street	
The Plaza, 7 West Pack Square	
Putnam Grill, Walnut Street	
S. & W. Cafeteria, Patton Avenue	
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**AMONG THE SOCIETIES**

The Sixty-ninth Annual Exhibition of The Royal Photographic Society of Great Britain will be held in London, September 15th to October 25th, 1924. Exhibits must reach London on or before August 15th. Entry forms may be obtained from the Secretary of the Royal Photographic Society, 35 Russell Square, London, W. C., England, or the BULLETIN OF PHOTOGRAPHY will send a copy upon receipt of a two cent stamp.

✽

**Michigan Photographers' Association**

The Michigan Photographers' Society held their Spring meeting at Flint, Michigan, on April 7th and 8th.

Walter Grant, of Albion, president of the society, which has been in conference for the purpose of bettering the profession, spoke at length on the subject at a dinner meeting held at the Hotel Durant. Mr. Grant also presided over the meeting. A general discussion of the various phases of the photographic profession was held following the main address.

During the business session there was much discussion on the many displays of photographs, those belonging to the members of the society and also of the National Photographers' Association borrowed for the occasion. The meeting was held in the studio of P. L. Becker, local member in charge of the event.

Those attending the conference were Walter Grant, of Albion, president; Charles Hopp, of Detroit, vice-president; C. R. Osborn, of Coldwater, secretary-treasurer; George Send, Trav-

erse City; A. E. Murphy, Saginaw; J. F. Rentschler, Ann Arbor; H. A. Young, Kalamazoo; L. F. Imes, Lansing; J. H. Brubaker, Grand Rapids; W. H. Erskine, Battle Creek; Gustave Beck, Monroe; G. A. Lacy, Holland; J. Collins, Mt. Pleasant; C. M. Hayes, Lee F. Redman, D. D. Spellman, of Detroit; and Frank Andrews, Deforest Stamp, and Harry Elton, representatives of photographic supply houses, also of Detroit.

✽

**Ohio Society Meets in Cincinnati**

The members of the Professional Photographers' Society of Ohio spent two very entertaining and instructive days at their recent spring meeting in the studio of J. Anthony Bill, Cincinnati, April 7th and 8th. Although the attendance was not quite as large as usual, due to sickness in the families of several of the members, the meeting well made up in enthusiasm and punch for the fewer number present. Victor Georg, of New York City, had been invited to attend as the guest of honor, and his talk on studio advertising and his demonstrations were exceedingly worth-while. The program included the usual hanging of pictures and roast by the members, as well as a discussion by a local artist of the prints shown. At the banquet, which was held at the Gibson Hotel, Dr. Charles W. Diserens, Professor of Psychology at the University of Cincinnati, talked on the "Psychology of Photography," going into the uses of psychology as actually practiced in the average studio. A feature of the meeting not to be overlooked was an exhibition of amateur photography by one of America's best known amateurs, Chas. H. Partington, of Cincinnati, who also demonstrated with the Graf Variable lens, and, being very accomplished in many ways, entertained the assembled company



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on the evening of the 7th to the delight of everyone at the studio, with a concert on the piano-accordion, on which instrument he is very accomplished, being much in demand for Cincinnati radio-broadcasting programs. Mr. Bill is to be complimented on a very successful meeting, as well as his excellent choice of a principal speaker, in the person of Victor Georg, and the other features of the meeting. The members enjoyed their stay and the courtesies extended by Mr. Bill, Mr. Steman, Mr. Randt and other Cincinnatians who all did their best to keep things moving. The next meeting goes to Columbus in the fall, when the new studio of the Baker Art Gallery in that city will be thrown open to the Society for the meeting.

✽

## Developing Under-Exposures

The recent controversy on plate speeds and development has established at least one very weighty fact. Negatives are not always under-exposed by reason of carelessness or ignorance. Even with the fastest of fast plates and the fastest of lenses occasions are common when adequate exposure cannot be given. Thus it comes about that the photographer must take an under-exposed negative or take none at all.

When an exposure is known to be on the under-side, the choice of developer may do at least a little to mitigate the misfortune. This I think has also been made clear. Now, the *B.J.* pyro-soda formula used without bromide, or with only a trace, leaves little to be desired, but for the extreme development of an under-exposed plate or film the two following cannot be beaten:—

Soda sulphite .....	1 oz.
Amidol .....	30 grs.
Water .....	10 ozs.

This is used at a temperature of 70 deg. F. The addition of a little bromide, not exceeding 10 grains to the whole of the above, may be necessary with certain ultra-fast plates. If it can be avoided without fog so much the better. The formula gives absolutely stainless negatives, which print well on a vigorous paper. The very last detail in the shadows will be brought out if the emulsion has been affected at all by the exposure. The negatives intensify appreciably with the single-solution mercuric iodide intensifier. An advantage of amidol lies in the absence of alkali, there being no risk of softening the gelatine by having the developer warm. Further, amidol does not readily clog up any high-lights.

The other formula needs careful handling, and gives a different class of negative. A trifle of experience or experiment is really necessary before using this on a valuable exposure, but it works well when understood.

Soda carbonate, cryst.....	1 oz.
Water .....	5 ozs.
Pyro .....	35 grs.

The pyro is added immediately before use. Development must be carefully watched, and



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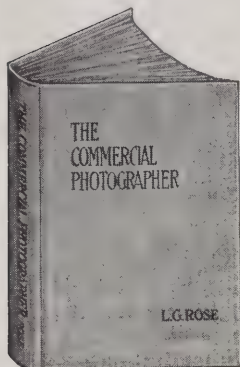
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By L. G. ROSE

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85 Illustrations



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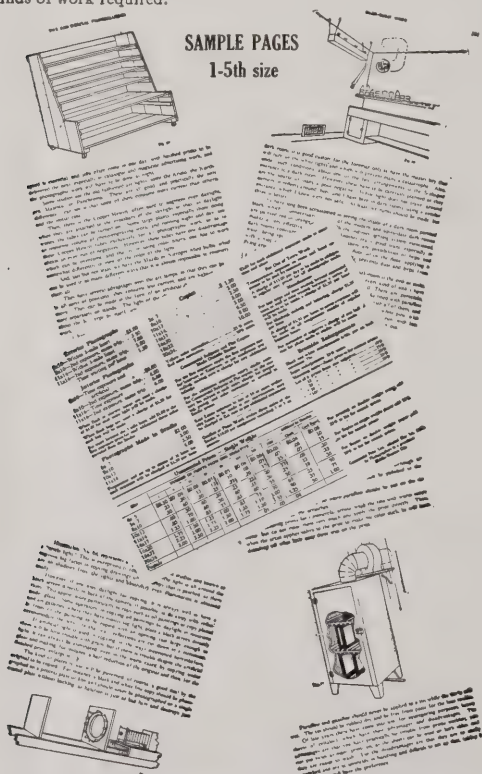
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The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia

taken only far enough for a general outline to become visible. There is a risk of staining the negative beyond printing possibilities, but if development is stopped in time, and the negative well rinsed before fixing, a remarkable result should be got. The full value may not be apparent till the negative is dry, or it may be not until a print is seen. The tendency here is for a hard printing negative suitable for a soft paper. Bromide restrainer should not be necessary. In any case it must be restricted to the very minimum. But with any developer made up for emergency purposes trial on an experimental exposure on the same kind of emulsion is well worth while. Once the developer is known, of course, experiment is unnecessary.—THERMIT in *The British Journal of Photography*.

✱

## Put Your Display Case to Work

If you doubt the value of window displays, ask any real successful merchant what he would consider a fair rent for one of his windows for a month.

He will tell you that it couldn't be rented, but ask him what value he would place on it anyway. You will probably be surprised at his estimate.

We know that every photographer who has a display case makes use of it, but few make the best use of it. To be sure, the case is always filled with pictures, but that doesn't mean very much. When those pictures have been in the case a month or two they actually begin to do harm.

When I was a small boy I owned a miniature cannon that I always used in the early hours of Fourth of July morning. I saved my pennies and bought a supply of powder for this purpose, and another boy I knew did the same thing. But his cannon was bigger than mine.

With equal amounts of powder there was no question as to who could make the most noise. I used a little powder and a lot of paper wadding to get my result, and the neighbors cursed my noise long after his few big "booms" had been forgotten.

A display case full of pictures makes a big noise for a small time and is forgotten. The same number of pictures, displayed a few at a time, will keep up the interest for a considerably longer time and be a better advertisement, while a new display every week is about the best possible advertisement.

Don't read this far, say the thing is impossible, and turn the page. Give me a chance to put up my argument for a better use of the display case—for a real saving to you, in dollars and cents, by a better use of one of your biggest advertising assets.

You can, with a little effort, make people form the habit of looking at your display every time they pass it. And it's my contention that it's worth the effort.

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about it. It's a little trouble to make samples, but be sure you make them as good as the best prints you deliver. Make sixty or seventy samples—enough for six or eight good displays. That should be enough if your display case is of average size and the prints are not crowded.

You have a background on which the prints are fastened. Make this removable and have a duplicate of it. In this way one display is in the case while another is in the studio being arranged.

Make some one person responsible for a change of this display each week and at the same time each week. Regularity is important. Have a new display for every Sunday, for example.

Plan your six or eight distinct displays when you make your samples—one display of children's portraits, one of boys, one of school girls, one of young men of college age, one of brides or debutantes, one of society women, one of lodge members in regalia, one of soldiers, one of old people, one of prominent business men or officials, one of groups of various kinds, one of family reunions, one of amateur theatricals, one of distinctive home portraits, one of mothers and children.

We might go on suggesting, but you have the idea. Then for each display use a neat card—pay for having it lettered properly. A little quotation in keeping with each display will complete the suggestion that photographs are desirable. The card for the display of children's pictures might read: "Photographs of the children

never grow up," and that for young girls, "Sweet Sixteen should be photographed on her birthday."

"Do you think this weekly change of display will make a real difference in our business?" I hear you say. And my answer is—emphatically—"Yes."

People who have been sliding by without giving your display a glance, or you a thought, will be attracted to that display case more and more as the displays change. And when you make samples for the next lot of displays, you will have real enthusiasm for the plan.—*Photo Digest*.

✱

### Photography and its Progress

Photography has long settled down into part of the world's activities and we all accept it very much as a matter of course. It is by no means easy to see where any radical change in existing methods may be looked for. Rather is it in the applications of the various processes, materials and apparatus that progress must be sought. Before us, as we write this, are some publications, illustrated, a third of a century old, and were we to substitute the year 1924 for 1891, they might pass muster, very greatly in part, for the productions of yesterday. It is in magnitude and matters of detail that photography has grown in the interim.

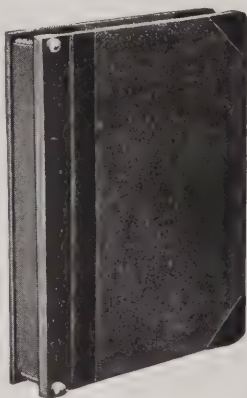
We are not derogating the present at the expense of the past; on the contrary, we say, with all, there's no time like the present. But

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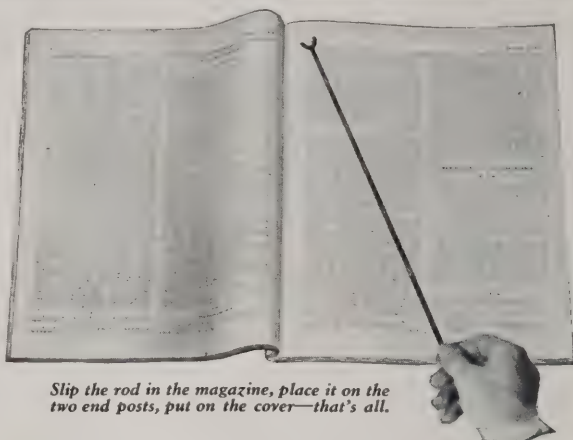
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while on the one hand that which we call progress appears to be rapid at times, at others the conservative element in human nature is forever asserting itself. Methods are quicker to change than men, and the latter are frequently immovable in their habits and convictions.

Externally, photography, or rather its principles, is unalterable, or at any rate does not alter to the beholder. There is no suggestion here that it stands still; on the contrary, it is always advancing with the times. But supersession of obsolescence is gradual. The science and art are still much under the century in age, so there is scarcely time for much that has been accomplished in it to become obsolete. Some of the processes of three-quarters of a century ago are still extant.

The fundamental problem remains the same, namely, how to get good results. These rest with the individual. The individual is more highly trained to the work than ever; witness the accomplishments in aerial photography. But, on terra firma, observation shows that he is about the same as ever he was.

The astounding part of the records of photography are the amazing industry and versatility of the manufacturer whose marvelous work in simplifying and beautifying every process words are unequal to describe. In this aspect one is lost in admiration and praise. It baffles one to imagine how any one can fail to get fair, good, or even passable results with the tools and material now available.

It is in this respect, the scientific and manufacturing, that the real progress of photography lies. So we must look to the great factories of the photographic world for that which is properly indicative of the advances of photography. The camera user is like Aladdin in the Arabian Nights' tale—he rubs a magic lamp and wonders appear. Without the fertility and resourcefulness of the manufacturers, where would modern photography be? Nowhere.

Of the myriads of the world's current industries, none stands in such a unique position as photography, for the reasons assigned. You might elect some other branch of activity and be more or less self-dependent. But it is scarcely possible to be self-dependent in photography. You must lean, and lean heavily, on your sources of supply.

✱

Jenks hated having his photograph taken, but at last he consented to undergo the long-dreaded ordeal. But he had a purpose, and once he had made up his mind to do a thing Jenks was not the sort of man to turn back.

In due course the proofs arrived from the photographer, and when his wife saw them she exclaimed in horror: "Oh, George, you have only got one button on your coat!"

"Thank heaven," he replied, "you've noticed it at last! That's the only reason I had the photograph taken."

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## AS WE HEARD IT

A. E. Manske, of Madison, Wis., is preparing to open a studio in the Teasdale Building, Sparta, Wis.

L. A. Applegate, of Mattoon, Ill., has purchased and taken possession of the Moore Studio, Rantoul, Ill.

Messrs. Daggy and Hubbard have taken over the Dixon Studio, Hamilton, Ohio, and are making extensive alterations.

T. F. Barham, of Atkins, Ark., has sold his business to Forrest Cole, of Appleton. Mr. Barham will re-enter the photo business in Oklahoma.

P. T. Hard, of Crown Point, Ind., has leased his studio to Erksine Hill, formerly of Chicago. Mr. Hard is devoting his entire time to the Kodak department and his radio business.

Miss Gertrude Cummings closed the sale of her studio, in Neillsville, Wis., to D. E. Thayer, of Madison, who has been connected with the Reier-son Studio there. Mrs. Thayer will be associated with him in the work. Miss Cummings has not yet fully settled on her plans for the future.

Frederick Ahrens, pioneer photographer, of Tarrytown, N. Y., died at his home, 61 Main Street, on April 1st, in his seventieth year. Death was due to uremic poisoning. Mr. Ahrens had been ailing for a number of years. He is survived by his widow and one daughter.

After a prolonged illness, Arthur Crothwaite Harvey died at his home, 119 Caryl Avenue, Yonkers, N. Y., on April 12th. Mr. Harvey was 42 years of age and for twenty years was employed by the New York Central Railroad, first as official photographer and later as the head of the photographic department, which he founded.

✱

## P. P. Society of New York

At a meeting of the Rochester section of the Professional Photographers' Society of New York, at the studio of Irving Saunders, 72 East Avenue, Rochester, N. Y., the following officers were elected for the coming year: President, Louis E. Allen; vice-president, B. J. Holcombe; secretary and treasurer, Walter Nelson; executive committee, John Herberger, Charles Goetz and Walter Nelson.

✱

## Victoria P. P. Association

Mr. H. U. Knight was elected president, on March 13th, of the Victoria Professional Photographers' Association, succeeding Mr. Wilfred Gibson, who had held the position for three years. Captain R. H. Fort was elected vice-president, succeeding Mr. J. Savanah. Mr. C. B. Rosher, the new secretary-treasurer, takes the place of Miss Foxall, who held office for three years.

Committee chairmen elected were Messrs. E. F. Easthope and E. A. Williams.



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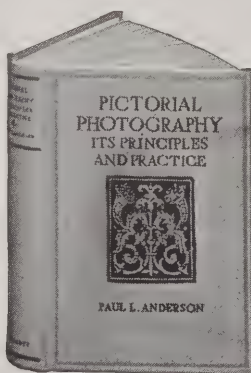
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# BULLETIN OF PHOTOGRAPHY

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IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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## Editorial Notes

The approach of the more temperate seasons of the year renders light increasingly actinic and makes all photographic operations more agreeable. Photography having been, like most things in winter, a hardship, becomes a pleasure and our results show corresponding improvement. The spring fever is already attacking humanity, particularly the younger sections of it, and nature is preparing to put on her vernal attire. The publications reflect the passing of winter by the nature of their illustrations. The photographer, we perceive, is brightening up his show-case, and that hope which springs eternally in the human breast looks to more favorable opportunities for doing

good work. The startlingly reviving effect which temperate weather has upon the earth is felt never more keenly and gratefully than by photographers, who are so much dependent upon favorable climatic conditions for their success.

✽

Mr. Allen Fraser, of the Sport and Press Agency, Halifax, N. S., writes us that the recent collection of beautiful children of that city reproduced in the local paper was mostly produced by the Agency, which also sends us a four-page rotogravure lay-out from a Sunday Edition, made up and arranged by an eighteen year old girl, Melda Landry, just out of school. We do not think it would harm the newspapers if they were more generous in their recognition, by name, of the photographic talent they utilize. The advertising that photographers so gained would stimulate competition among them. For some reason or other, however, the newspapers are chary of bestowing this kind of publicity. The explanation may be that most of the work is now done by staff photographers. The world is hard on the outsider, and 'twas ever thus, and always will be.

✽

Quite a stir has been made in the local press by Mr. Rasmussen, the photographer,

of Riverside, Cal., who, with considerable European and American experience and study to his credit, is operating a studio in that city. It appears that for many of his pictures he "etches" a background on his negative, a method, if we remember aright, at one time worked out by Julius Strauss, E. B. Core and others. For some of his studies, unnamed, Mr. Rasmussen offers prizes to the person suggesting the best titles. This method of working freely on the negative is, of course, neither new nor novel, and it is very largely worked all over the world, but it is worth drawing attention to as a variation of "the usual thing." But how far it may legitimately be called photography is a moot point. We incline to place it in the class of the hybridic.

✱

Death Valley has been successfully auto-chromed by F. P. Clatworthy, whose intention to make the attempt we announced several week ago. This valley, situated in California, is 110 miles long and 10 miles broad. It contains beds of salt, some as long as 22 miles. The valley holds the world's record for heat (134 degrees). The bodies of hundreds of men who have perished of thirst and hunger have been recovered in Death Valley. Fierce sand storms are frequent and the humidity drops as low as 5 in the summer. Mr. Clatworthy is lecturing in the West and is shortly due in the East. He should certainly be interesting to listen to, and no doubt his results obtained under such hazardous circumstances will create great excitement.

✱

Tampa has attracted a well known aerial photographer, Charles F. Doherty, of Brooklyn, N. Y., who believes that the west coast of Florida is forging ahead faster than any other section of the South. He has already made many large aerial views of Tampa and surrounding territory, and he plans to show the entire peninsula. A glance of Florida on the map of the United States will show the vastness of the project undertaken by Mr. Doherty, but apparently

there is a demand for this class of photographic work, especially among those interested in territorial development. In Philadelphia, we notice that considerable interest is taken in aerial photographs made for the purpose of assisting real estate enterprise or speculation.

✱

There are fishes that climb, it seems, in the Malay Archipelago, and an expedition has been formed by Chicagoans and others to go and make motion pictures of them. We further read that "scientific explorations will be conducted with the money gained from the pictures of the famous climbing perch." The item reads rather fishily. Is it a scientific or a money-making expedition? If the former, why an incorporated company? We should have thought that a trained naturalist-photographer, with only the essential technical and other help, would be the best for the work. However, our readers may be interested in the outstanding facts that climbing fishes were, and are, to be photographed.

✱

Mark the speed and cleverness of this photographic stunt by the Naval Air Station at Hawaii. An adventurous man named Sparks sets out in a 24-foot boat from Honolulu for the Holy Land. A station plane, the next morning, flew out and obtained pictures of him fifty miles at sea. On the afternoon of the next day another plane flew out to the voyager and dropped a morning paper and copies of his pictures to him. Practically this news item is of comparatively small account, but is it not another illustration of the many and varied uses to which modern photography may be placed?

✱

Much ado has recently attended the opening of the new Earle Theatre, in Philadelphia, devoted to photoplays and vaudeville. In one of the many interviews he gave out Jules E. Mastbaum, the President of the Stanley Company, controlling many photoplay houses in Philadelphia and elsewhere,



said, "I prefer dignity in lobby displays with a first choice for good photographs in frames." We are glad to read this weighty pronouncement and to note that recently there has been a distinct improvement in the quality of the photographs shown in theatre lobbies generally. There is no reason at all why the most artistic, the most pictorial photographs should not be shown in these places and we hope that in the future they will be the rule rather than the exception as at present.

✽

Well! Well! After six weeks of experimentation, James Worthington, a Carmel (Col.) man, who is also an Oxford graduate, has, it is declared, revolutionized photographic optics. To quote: "The average fast lens camera will take photographs in 1-500th of a second, Worthington's lens will register in 1-4000th of a second." His secret lies in the combination of several lenses. He photographs by moonlight or by starlight. He will revolutionize the motion picture industry by reducing the cost of lighting systems. Just what Mr. Worthington has really done, and really does, it is not easy to determine from the newspaper account before us, which speaks confusedly of camera and lens as if they were one and the same. We await further particulars, surmising, until they reach us, that we shall be content, outside the observatories, with ordinary daylight photography as it is commonly practiced and satisfied with radio at night time.

✽

The professor who makes the fluorescence in plants do photographic work, takes advantage of a rarely known phenomenon which, however, is of little practical value. It will be a long time before silver is displaced as the active agent in the matter, if ever. Many light sensitive bodies have been used to form images but without success. Of course, if we could form images in a simpler way than we do at present, there might be some advantage in actual work, but *cui bono?* if no improvement is seen.

So what's the good, to translate our own little piece of Latin. *The Chemical Effect of the Spectrum*, published by Dr. Eder many years ago, contains some interesting side lights on the sensitiveness of various bodies to light. It is of interest to students. We wonder whether Professor Francis M. Lloyd, of McGill University, who has been experimenting with fluorescent plants, has heard of the book?

✽

### Bring Out The Best in The Face

We frequently hear the remark made about a portrait—"It is a speaking likeness." As far as the generality of the portraiture of this designation is concerned, a judge of good portrait performance would say: "take away the speaking likeness"—inasmuch as it is more likely to be a caricature of the original than its "counterfeit presentment."

In vain, could one read in such a face the mind's discernment, though the likeness were unmistakable. Expression is everything in portraiture; so, with all your gettings, get expression, and then you shall find that instead of the so-called speaking likeness, you have got your sitter at her or his best; a characteristic portrait of the individual, the best she or he is capable of. But expression is not limited to the face as we shall try to show. It is preposterous to expect transcendent beauty or nobility evolvable from the rank and file of humanity, but it is possible to bring out what beauty or nobility the sitter may possess. It is injustice not to do so.

It may perchance be asked of the portraitist by his client, I would like to have a picture of myself "like this"—indicating the reproduction of something, which, if it were possible to accomplish, would arouse the anathema of the one desiring the replica.

If the portraitist is a man of experience, he knows the futility of complying with such a desire and so he takes no serious notice of the admonition. He determines, himself, what the style of the picture must

be, and is but little influenced by the expressed wishes as to pose and general disposition, and so is enabled to enter upon his task with an uninfluenced mind, fresh and free from any imposed preconceptions.

The intelligent patron places himself completely at the artist's disposal, and never behaves like Byron did, when he went to the great sculptor Thorwaldsen for a bust of himself, presuming to give instruction how his genius might best be exhibited in marble.

Getting the face at its best, necessarily implies the ability of the artist to idealize the actual, but from the imposition inherent in photographic art of realistic presentation, the feat might seem impossible.

Every successful portraitist, to a considerable degree, does idealize the work when he succeeds in emphasizing the good features or minimizing the action of the poor features of the subject. Even in faces denominated "homely," there is a beauty which lies latent, until made emphatic by artistic skill, by judicious lighting, posing and working up to character expression. This, of course, presupposes possession of art sense, the faculty of seeing the inherent beauty, just as a landscape artist will see some particular features in a scene, which he makes dominant and so converts a common-place heath or woodland into something really pleasing to the eye.

The claim has been made that beauty may be evolved from the common-place, and we cannot, therefore, evade the moral obligation of suggestion of the method. Of course, it is an impossibility to establish any set formula for procedure to successful issue, because the variables are so many as to make the equation irresolvable. All artists are not endowed with identical mental perceptions, and so a method appealing to one has no validity with another, and would prove useless to him. Nevertheless, it is possible to suggest a few ways by which the faculties of observation and artistic judgment may be called into play, or, if latent, stimulated.

We are not writing for the beginner, and so we presume possession of the knowledge by the portraitist of the principles of the art and experienced practice of the means, to get certain effects. It has been said, with truth, that a successful landscape photographer is equipped with the very attainments which, after the technical details of portraiture are mastered, shall make him a master in portrait composition, because the same principles of art are called into requisition in the lighting and composition of both branches of the art.

The head must be properly balanced, both in respect to its lines and masses of light and shade, and must be in good relation with the rest of the body. The portrait must be considered as a whole, an entire thing, and every change made for effect in the head, must be referred to the body, to see if it is in harmony with its pose. A slight alteration in the pose of the head may otherwise be contradicted by the attitude of the body. The Greeks fully understood the necessity of this intimate association of the parts, so perfectly did they carry it out, that we are able to have imaginative conception of what the face must have looked like, even from the mere torso remains.

So you see expression must not be interpreted in terms of the face only. Portraitists are apt to overlook this, and a beautiful face is often contradicted by an ungainly body pose. You know how we used to be advised to turn the head to full front and the body at almost a right angle to it. We do not contend that the head might not be advantageously turned slightly from the position of the body, but we do maintain that even a very slight deflection must be referred to in the influence it may have on the composition as a whole.

To make a bust portrait, or half length, which shall be successful, requires as comprehensive a knowledge of the principles of composition as it does to make a full length picture. The incongruities may not

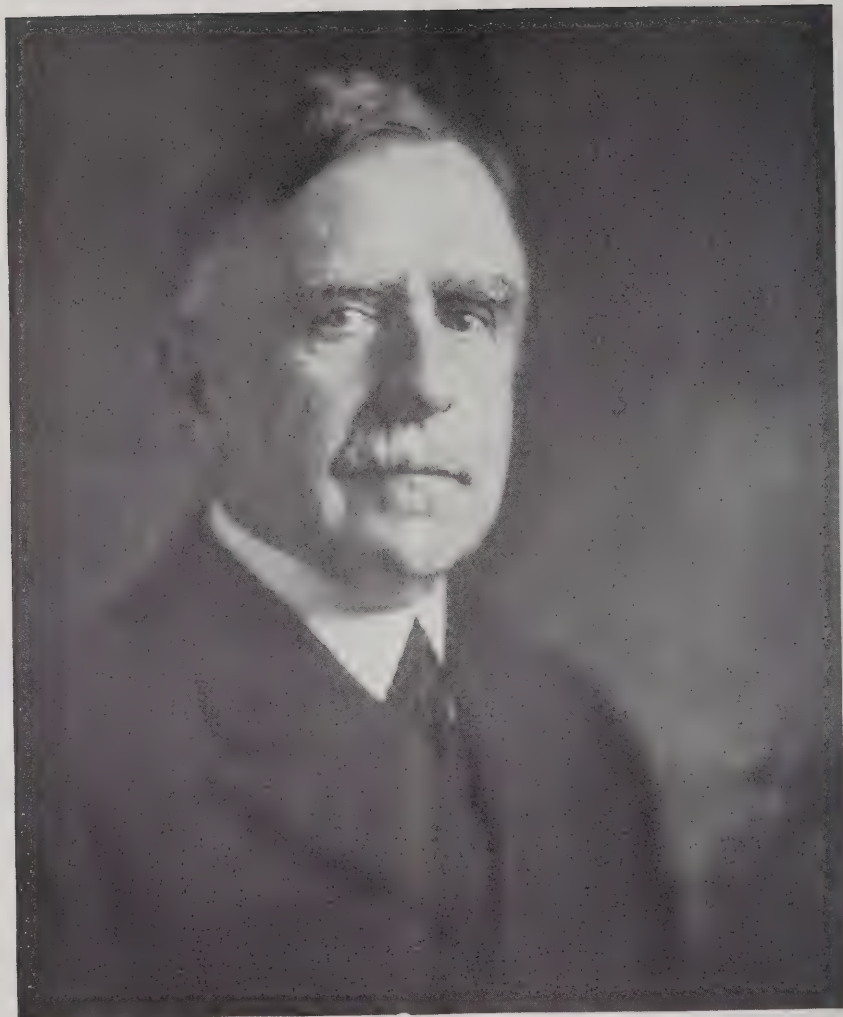


SAMUEL HUBBARD

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York





JAMES HUSTIS

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York

be so patent to the ordinary vision, in the one as in the other, but the trained eye perceives it. Therefore, if only a mere head is taken, it must indicate by its pose, expression, etc., that it is part of what is not exhibited, but left to the imagination. This is what the average bust rarely does. The portraitist must train his eye to take in at a glance the strong and weak points of the face and directly determines the treatment.

Such a diagnosis will enable him to decide what ought to be emphasized, and what concealed or judiciously obscured in shadow. It is risky business to experiment with a sitter. Indecision in management inspires the patron with distrust of the artist's ability. If experiment is necessary, let your trials be made by another exposure, not by obvious change (obvious to the sitter), from an original intention. Too often, in the rush of business, your anxiety to pass to the next patron puts you in a trepidation and your best effort is made abortive.

If business is your sole purpose of being in the profession, pursue your barber plan, but if you have ambition to rank as an artist, go it deliberately; you will find it better business tactics in the long-run. It follows of necessity that a reasonable amount of time spent upon the model, the more likelihood of satisfactory results, because of the opportunity thus afforded the artist of study of the mental characteristics and, besides, it gives a feeling of ease and freedom of action to both the sitter and the artist.

It is bad practice to inform the sitter of the moment of exposure, because even where the model is not of a nervous temperament, it at once provokes a rigidity of the spinal column, which is only made worse by attention being called to it. The exposure should be made at the moment when you see that unconsciousness is apparent in the model. You will invariably be asked, "Why didn't you tell me?" and your reply should be, "I will make another."

You are supposed to have reasoned out the kind of illumination before you start in with the posing; that is, the general scheme of lighting, the little changes may be made in the light without attracting attention. A good deal has been said disparagingly about the model looking at the camera, but what is said does not operate against the advantage often had by posing, so that the model is looking at the operator, for he need not always be in the position of the camera when making exposure. Sometimes it may happen that looking at the camera itself gives what is wanted.

The portrait which looks at you is, after all, the most human. There seems to be some question pending between you both; and a fascinating power is exercised over you, because of the portrait's intense individuality. Dummy exposures may be had recourse to when the photographer wants more time for examination of the subject, for it is not conducive to good outcome to let the sitter know you are on a survey.

What the artistic clientele really wants is not completeness in the picture but rather suggestion. Mechanical work must be avoided. Nothing in such portraits is left to the imagination. The sitter is there with a vengeance. There is an obvious air of parade, ostentation and vulgar display, however striking the likeness.

No general rule can be formulated to cover every case. The photographer cannot hope for success who blindly follows set rules. He must have a certain amount of inherent taste, intuitive perception (synthesis), or he labors in vain. If one does not know what is beautiful, how can he attain to the beautiful?

"Some are born great, some achieve greatness, others have greatness thrust upon them." True; though it is hardly applicable to the photographic portraitist. You must work out your own photographic salvation. Yet, for all this, we must not despise the rule, but make use of it as an instrument in intelligent hands.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

Some of our foreign mail must have been held up at the "3-mile limit" and suddenly released, for closely following the letter from Mr. A. Coconis, of Athens, Greece (mentioned last week), comes one from Mr. H. O. Thomas, of Port-of-Spain, Trinidad, bringing in his current dues. The following day we received a very welcome letter from Mr. Z. Egi, whom we feared had been lost in the Tokio earthquake last Fall. Shortly after the catastrophe, we addressed a letter to him and have just received his reply as follows:—

March 21st, 1924.

Dear Mr. S. R. Campbell, Jr.:—

I thank you very much for your kind letter of earthquake. I received your letter now, for post office delivered your letter to a different home.

We are all right, safe from earthquake and fire. That day before supper, earthquake rushed on and on, but my studio not so much damaged, only broken sky-light glass. After three o'clock fire came on, the flame of fire being so hot we could not get nearer than half-mile from fire. That night we went to Ueno Park, two miles from my studio. My studio building was all burned out, photo materials, furniture, etc.

Now we are resting at my sea-coast residence, twenty-five miles from Tokio. I intend to build up my new studio.

It was very sorry news that one photographer in Tokio burned to death with his wife and three children. They

were caught in the area where thirty thousand people died by fire flame.

Yours truly,

(Signed) Z. EGI,

Awaji Street, Kanda, Tokio, Japan.

Our congratulations go forth to Mr. Egi for his good fortune in escaping with his life, while at the same time we sympathize with him for his property losses.

✽

WINONA SCHOOL

*July 7th-August 2nd, 1924*

This will be the third year for the School of Photography at Winona Lake, Ind., conducted under the auspices of the P. A. of A., and as before, will be under the directorship and personal supervision of Mr. W. H. Towles, of Washington, D. C.

The success and reputation of the school have gone far and wide, as evidenced by the wide distribution of the registrants to date. We can almost compass the entire United States by the more distant students, there being a slight salient, as it were, in the Northwestern quarter. Starting with Maine, we would touch Rhode Island, New Jersey, North Carolina, three widely separated in Florida, Texas, California, Nebraska, Minnesota, Michigan, Pennsylvania and New York. All we now need is one or more of those extreme Western inquirers to come in and fill out the flat spot in the circuit, and don't be too long about doing it. In all, 19 States are already represented and over one-third of the possible registrations taken. As the opening of school approaches, they are coming in faster and faster, so it is well to remember—125 is the limit.



This number was fixed upon as the result of Mr. Towles' program being arranged into five classes, with accommodations at the school for twenty-five in each class.

By way of resumé, we might mention that the courses will consist of (a) Operating under Daylight, (b) Operating under Artificial light, (c) Developing, (d) Retouching, (e) Printing and Enlarging. Each student will thus spend two hours each day in the camera room and one hour in each of the other departments, the sixth hour of the daily schedule being devoted to special lectures or demonstrations.

The recreational features of Winona Lake should not be overlooked when considering a Summer vacation. All sorts of sports for land and water are available, and particular interest to photographers will be in the evenings a series of concerts are given in the Auditorium. This year an exhibit of that of the J. T. Herron Art Institute, of Indianapolis, which will be open to the public.

Secure your P. A. of A. membership; send a \$10.00 registration fee to the General Secretary, P. A. of A., No. 722 Bond Building, Washington, D. C., and pay balance of tuition, \$40.00, at the school; AND DON'T PROCRASTINATE.

✽

Henry S. Miller, president of the Wisconsin State Photographers' Association, is in receipt of a letter from Clarence Stearns, Rochester, Minn., president of the Photographers' Association of America, announcing Mr. Miller's appointment as a member of the judiciary committee of the national body. The other members of the committee are: John Snow, Mankato, Minn., chairman; Charles Wallinger, Chicago; L. L. Higgason, Asheville, N. C.; Charles L. Rosevear, of Toronto.

The committee is an important one and is charged with hearing and determining all complaints against members of the association for breaches of the code of ethics and imposing such penalties as may seem just and fitting.

## Why You Should Come to the "Twin" Convention

*Dear Tennessean:*

Of course you have been expecting this little message of earnest invitation, dear fellow photographer. If not, you surely will be all the more interested and pleased to receive it. Here is some real news:

A joint meeting and exhibition of the members of both the Southeastern Photographers' and the Middle Atlantic States Associations will be held at Kenilworth Inn, Asheville, N. C., May 19th to 22nd. A special reduction of twenty per cent in the fare has been secured by these Associations for their members; this reduction taking effect May 15th. Cards and folders containing full information as to hotel rates, accommodations and the wondrous beauties and grandeur of the scenery in the famed "Land of the Sky" are being mailed you direct by Kenilworth Inn, Asheville Chamber of Commerce and the Southern Railway.

### *Program*

An unusually instructive and well selected program of interesting subjects will be presented by capable speakers. Inspirational talks will be made by Mr. Clarence Stearns, Mr. Ben Larrimer, Mr. William Shewell Ellis, Mr. Hubert Foster, Miss Emme Gerhard, Mr. Jim Scott and Mr. George W. Harris and your humble writer. Then, too, a nationally prominent demonstrator is also on the program.

### *Benefits*

Now in justice to yourself and considering the worth-while benefits you are bound to secure by attending, you simply can't afford to miss the good things and pleasant times that have been arranged for YOU. Your old friends will expect you and new acquaintances will be happy to meet you. It is hardly necessary to add that the slight cost of the trip in time and money will be returned to you many fold and bestir you to an even higher standard of professional excellence.

**CIRKUT ENLARGEMENTS**  
**MORTON & CO.** 515 MARKET STREET  
SAN FRANCISCO, CAL

*Exhibits*

We earnestly request that you begin immediately the selection of subjects, either portrait or commercial, for exhibition at the Convention. You are permitted to exhibit three subjects, either portrait or commercial, or three of each. These should be of a uniform size and preferably not to exceed 11 x 14. Three cups, first, second and third prizes, and a limited number of certificates of merit will be awarded the best pictures shown. Let us Tennesseans spare no effort to capture as many of these cups and badges of merit as possible.

So do your full duty by attending and sending an exhibit, too. Mail your exhibit to Mr. James Thompson, Secretary South-eastern Photographers' Association, care of Kenilworth Inn, Asheville, N. C., promptly and to be received not later than May 18th.

Don't forget to advise the undersigned whether we may look forward to the pleasure of your presence and the help of your exhibit. By all means let's put old Tennessee at the top. With your presence and help, we will! So there—come by all means.

*Entertainment . .*

The committees in charge have made every possible arrangement for your entertainment, comfort and enjoyment.

On Tuesday night, May 20th, we will have a masquerade. So put into your grip a masque and the costume you wish, but gingham aprons and overalls are in the lead.

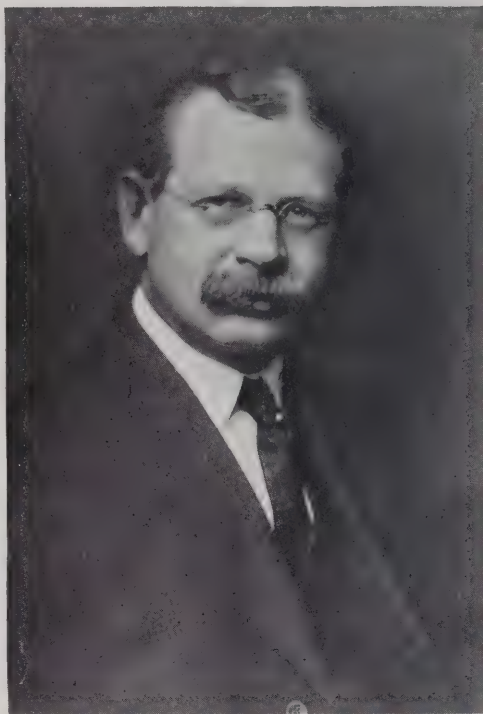
You will be met at the train, escorted to the hotel and there welcomed with genuine Southern hospitality. Your every moment will be instructive and most enjoyable. Surely you can't resist the call of this opportunity to give yourself that promised vacation. So come—relax—learn—and enjoy. Be a booster and climb yourself.

Looking forward to the pleasure of greeting you personally at the Twin-Convention,  
I am,

Very sincerely yours,

LEAH B. MOORE,

*Vice-President for Tennessee.*

**Death of Charles H. Kirschner**

THE LATE CHARLES H. KIRSCHNER

Charles H. Kirschner, a well-known photographic mount salesman, died suddenly, at 10.30 A. M., on April 18th, of heart failure while in the studio of Eduard Blum, in Chicago.

Mr. Kirschner, until the outbreak of the war, was the American representative of the firm of Carl Ernst & Co., of Berlin, Germany. He then became the northwestern representative of the Gross Photo Supply Company, of Toledo, Ohio. He was 63 years of age and in apparent normal health when death suddenly called him away. His genial disposition, good fellowship and reputation as a business man of probity had made his name known all over the country, so that he leaves many to cherish pleasant recollections of his sojourn here. His funeral was attended by hundreds of Chicago photographers in a body, to do honor to his remains. It was conducted with Masonic ceremonies. Mr. Kirschner leaves a wife, a son and two daughters.



KENILWORTH INN

HEADQUARTERS OF THE

## Middle Atlantic and Southeastern Convention

May 19, 20, 21 and 22

**KENILWORTH INN**

-

-

-

**Biltmore, N. C.**

*During the convention, special rates from \$8 per day and up per person, includes meals.*

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**Kenilworth Inn** breathes the very spirit of Romance! Tucked away up on a plateau in the beautiful wooded country in the "Land of the Sky" at Biltmore, near Asheville, N. C.

This Inn retains all the charm of the medieval and, at the same time, secures the comfort of its guests in a truly modern manner. Every detail has been worked out to this end.

Send for your reservation today.

## Condensed Information Concerning the "Twin" Convention at Asheville, N. C., May 19-22

**Exhibitors**—The following manufacturers and dealers have already signed contracts for one or more spaces: Eastman Kodak Co., Taprell, Loomis Co., PaKo Corporation, Knaff & Bro., G. Cramer Dry Plate Co., Glenn Photo Stock Co., Vicam Photo Appliance Co., Medick-Barrows, Chilcote Co., Hammer Dry Plate Co., George Murphy Inc., Ansco Photoproducts, Inc., Defender Photo Supply Co., Pedlow & Harriman, A. M. Collins Mfg. Co., Linker Co., Bausch & Lomb Optical Co., Brielloff Co., Atlantic Photo Supply Co., Wollensak Optical Co., E. N. Lodge, Photogenic Machine Co., BULLETIN OF PHOTOGRAPHY, Presto Mfg. Co., John Haworth Co., J. Sussman Co.

**Hotels**—To date, 136 reservations have been made at Kenilworth Inn and quite a few scattered at the other hotels. Kenilworth (headquarters) offers delegates spe-

cial rates from \$8.00 to \$14.00 per day per person (American plan) according to size, location and appointment of rooms.

The following hotels are also submitted for your approval—The Langren, \$2.00 to \$6.00 per day; Swannanoa-Berkley, \$1.50 to \$2.50 per day; Jenkins' Hotel, \$1.50 to \$3.00 per day; Glen Rock, \$1.50 to \$2.50 per day; The Florence, \$1.50 to \$2.50 per day; (these are European plan hotels). American plan hotels—The Manor, \$8.00 to \$10.00 per day; Margo Terrace, \$5.00 to \$6.00 per day; Grove Park Inn, \$12.00 and up; Princess Ann, \$4.00 to \$7.00 per day; The Southern, \$15.00 per week; The Avonmore, \$15.00 per week.

Boarding and rooming houses galore. Write the Asheville Chamber of Commerce your wants.

✱

Round-trip summer tourist tickets at



reduced rates to Asheville will be on sale daily, May 15th to September 30th, inclusive, and bear final return limit of October 31st, 1924. Liberal stop-over privileges at any point on either going or return journey or both.

The following is a partial list of special reduced rates:—New York City, \$40.40; Philadelphia, \$35.20; Washington, \$27.40; Pittsburgh, \$42.65; Chicago, \$40.90; St. Louis, \$38.65; Cincinnati, \$24.70; Columbus, Ohio, \$31.60; Cleveland, Ohio, \$39.35; Dayton, Ohio, \$27.85; Detroit, \$39.71; Toledo, Ohio, \$36.40; Lexington, Ky., \$19.85; Atlanta, \$14.70; Jacksonville, \$27.50; New Orleans, \$35.45; Nashville, \$20.80; Memphis, \$24.95; Montgomery, \$24.80; Norfolk, \$25.75; Richmond, \$19.90; Charleston, W. Va., \$31.65; Miami, Fla., \$53.84.

Correspondingly low fares from other points—inquire of your local ticket agent for special round-trip tourist ticket to Asheville, N. C., the "Land of the Sky."

*The Program*—Emme Gerhard, Leah B. Moore, Wm. Shewell Ellis, Ben Larrimer, Clarence Stearns, George W. Harris, F. L. Wyckoff and two or three others to be announced later. In order to discover new program talent, six young promising photographers will be called on for a short demonstration. "Watch your step." Entertainment stunts of high order will keep you happy from arrival to departure.

✱

Two silver loving cups will be awarded at the "Twin" Convention (May 19 to 22) for the best *two sets of three* Portraits.

One silver loving cup for the best *set of three* Commercial prints.

The above prizes will be awarded for the best set of three prints regardless of where the contestants reside.

Certificates of Merit will *also* be awarded to members residing in the "Twin" territory (5 for Portraiture and 5 for Commercial).

**RULES:**—Original negatives must have

been made within the past year and all work finished in the contestant's establishment.

A group of three prints must be entered. Use your own individuality as to size and finish.

Exhibitors that do not care to compete should mark their package "Complimentary." Prints must arrive on or before May 16th. Address—Jas. E. Thompson, c/o Kenilworth Inn, Asheville, N. C.

✱

Reports from every section predict a record attendance and we advise that you send in your membership and make hotel reservation today. Reserve your Pullman in advance or sleep in an "upper."

MEET US IN THE "LAND OF THE SKY," MAY 19-22. THE GLAD HAND AWAITS YOU BY THE THREE "TWINs."

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Orren Jack Turner, Secretary  
E. W. Brown, Treasurer

Of the MIDDLE ATLANTIC STATES.

J. H. Brakebill, President  
J. E. Thompson, Secretary  
W. R. Abbott, Treasurer

Of the SOUTHEASTERN ASSOCIATION.

✱

## Do Branch Studios Pay?

C. H. CLAUDY

"When I think of the millions of dollars amassed by the chain five-and-ten-cent stores, the chain drug stores, the chain department stores and the chain groceries, I wonder why so few of us have ever had sense enough to establish a chain of photographic studios. These fellows all started with one branch and added one after another until they had established the chains all over the country. I am thinking of opening a branch studio in Penville and . . ."

"Losing a wad of money," the old timer finished the sentence of his young friend.

"Well, people have done it," insisted the enthusiast.

"Yes, Jim," replied the old man patiently, "I believe they have. I also remember that

## Mr. Progressive Photographer

Add **The Willson Magazine Camera** to your present equipment. Increase your **PROFITS** by photographing pupils of Schools, College Students, Graduating Classes, members of Organizations, Clubs, etc.,



*Capacity, 2,200 exposures at one loading*

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*Positive identification of each subject if desired*

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finished work  
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IDENTIFICATION

a man once went over Niagara Falls in a barrel, a fellow reached the North Pole and a chap with six children married a widow with seven and lived to tell the tale. These isolated cases are hardly precedent enough for me to advise you to cache yourself in an empty barrel and try to go over Niagara, get a bob sled and hit it up for the North Pole or to try and amalgamate thirteen children and hope to get away without a domestic riot.

"If photography was purely a mercantile business, with buying and selling the whole story, if it were not a professional as well as a manufacturing plant and a salesroom, there might be a chance for you to make your millions in a chain of photographic studios scattered from Dan to Beersheba with small studios at the way stations between the two points. But photography is as essentially a profession as law, medicine or dentistry. When you see a lawyer opening a branch office with young attorneys in charge, a physician opening

small hospitals all over the place with a lot of medical students trading on the professional reputation of the boss doctor, or dentists putting their painful painless dental parlors in strings like beads across the country, then, and not until then, will it be time for some of us to open chain studios in a number of cities. There have been exceptions to this rule, of course, but they are like the man who survived Niagara, the man who reached the pole and the man who successfully mixed two families of children.

"There is nothing so alluring on paper as the branch studio idea and nothing so difficult to accomplish in actual practice. Several men have tried it, but most of those I have watched withdrew from the plan sadder and financially wiser than when they went into it. In several cases they not only went out of existence, but the parent studio passed out with them, drawn down by the debts of the branches.

"It seems that with half a dozen or more branch studios a man can buy materials in

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such large quantities that he can buy much cheaper than his competitors. It seems as though with half a dozen points of output he could buy direct from the manufacturers at jobbers prices and thus sell to the customer at about the price the jobber sells to his competitor and get all the photographic business in the country. But the photographer gets paid for his artistic ability; for his ability to manufacture raw materials into salable merchandise. The proportionate cost of materials to the ultimate cost to the consumer is so much less in photography than in other merchandising business, that the saving is not enough to balance the other handicaps of the chain studio.

"The theory collapses when it fails to take into consideration the personal equation, which figures so largely in our profession. The photographer who makes a wonderful success in his own studio seldom

realizes how much of it is due to his own personality. It is difficult to employ another man with the same executive ability and pleasing salesmanship. Good managers are difficult to find. When a photographer is good enough to manage a branch, he is good enough to go into a studio of his own and make all the profits for himself.

"When Smith runs a successful photographic studio, it is so because most of the people who come to it are educated to the belief that Smith is an artist. They believe that Smith can make them look as they like to look. Smith may not meet them in the reception room, Smith may not be the operator, Smith may not do any of the developing or printing, but Smith is there overseeing the work from beginning to end and they know it is right.

"Smith cannot be at all the branches, but Smith will spend so much of his time away from the parent studio that after a bit people who ask for him and send their friends to him, only to find him away, will at last conclude that the Smith place is running down because of inattention of the proprietor. Then the parent studio begins to suffer from the attention given the branches.

"In the ten cent store, in the grocery, in the pharmacy, price alone is the consideration. There people buy and sell well advertised brands of merchandise. Every purchaser knows what he wants. He will take nothing else. Here price is king and quality guaranteed by the manufacturer.



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**The Art Press, Adrian, Mich.**

CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Middle Atlantic . . .	Kenilworth Inn,	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J. Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Southeastern . . .	Asheville, N. C. . .		
Missouri Valley . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco	. . . . .	I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .	. . . . .	C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .	. . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

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The lowest priced man gets the business. The photographic studio has no such opportunity. It lives and thrives on its reputation for good work—not for cheap price.

"In the ten cent store cheap help is sufficient. In the photographic studio, real salesmanship must be exercised. The ten cent bar of soap sold for eight cents sells itself. All that is needed is a girl who can wrap packages and make change. What would happen if this same gum chewing, grammar macerating and slang slinging girl tried to sell some photographic customer in your reception room?"

"The branch store idea is all right in a strictly merchandising business, Jim, but in photography the same amount of energy, initiative, advertising and worry that a chain of studios would involve, if applied to the one parent studio, would pay you a thousand times more profit than if devoted to a chain.

"The one difficulty of obtaining efficient managers for the branch studios, is enough to make the scheme impractical. Take it from me, it is wiser to keep all your business under one roof where you can see to it yourself and know just what is going on by actual exposure to it, than to read a lot of monthly reports made out by another man and not be able to believe those until you go and see for yourself!"

\*

### Photo Finishers' Association

C. R. Moen, of La Crosse, Wis., was elected president of the newly organized Wisconsin division of the Photo Finishers' Association of America at a meeting of twenty-five photo finishers at the Conway Hotel, Appleton, Wis., April 3rd and 4th. The finishers met with officers of the national association and brought about the establishment of the Wisconsin section of the organization, the aim of which is to get every man and woman in the photo finishing business as a member.

Three vice presidents were elected, including I. M. Miller, of Milwaukee; J. A. Rummele, of Manitowoc, and A. J. Kingsbury, of Antigo. William J. Meuer was elected secretary-treasurer. The association plans to have one or two meetings during a year, but the place of the next meeting has not yet been determined.

Practically all the cities of the State which have photo finishing establishments were represented.



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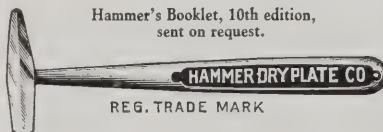
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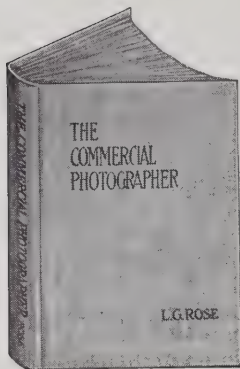
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# The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations



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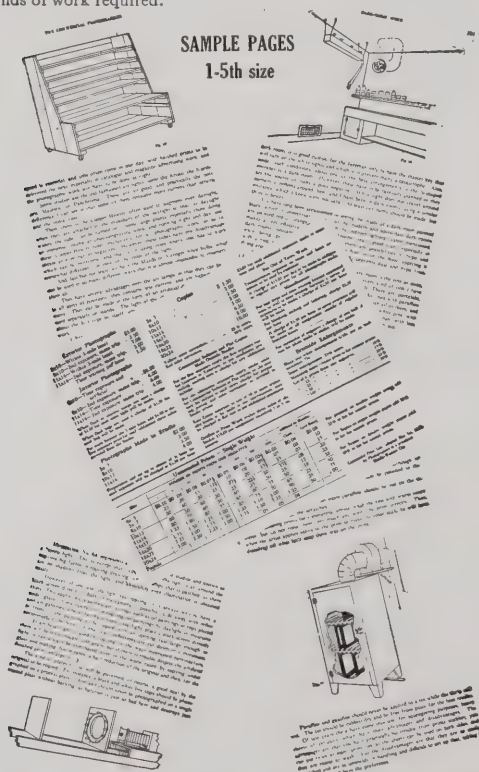
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A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

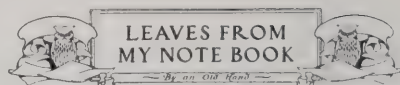
Every phase of the subject is treated with a view for presentation of the essentials. The various appliances discussed, best methods of exposure, illumination and graphic presentation to ensure a successful outcome.

It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

The book will be found of pertinent interest not only to the trade photographer but also to the specialist. The application of photography is considered in its bearings upon the commercial man, the architect, the tradesman, the physician, the lawyer and the scientist, by one who has had extensive experience in different kinds of work required.



Frank V. Chambers, Publisher, Franklin Square, Philadelphia



The photographer of 1924 is better catered for than he of 1923, for improvement is the order of the day in all lines of manufacture. The lens, for example, is acquiring greater rapidity, so too, is the sensitive surface, and even the camera is adding to its conveniences, for new models are constantly being produced in which the movements are either simplified or modified. The convenience of the operator is studied in every possible way and there is, therefore, no excuse for him, or virtually none, if he cannot or does not produce good results. Assuredly his path is freed of all unnecessary obstacles to success, all he has to do is to use his abilities to the utmost and good results will follow.

✱

The progress of photography in all technical respects will continue along certain obvious lines, it seems. We shall have nothing "new" or startling simply because the fundamental principles of the "art-science" are fixed and immutable. And there will be no "revolutions" such as used to characterize the early eighties when gelatine was fighting wet collodion and the question was not whether this, that or the other process were best, but whether photography would not drop into comparative desuetude and be a lost art. However, it has survived and of course will endure to the end of time, whenever that may be.

✱

The industry is solidly established, and is a factor in world progress and civilization. The popular conception of the thing, however, outside of the circles immediately concerned, is ludicrously inadequate to the case. The people you discuss the subject with are curiously ignorant of the vastness of the photographic world and its ramifications. They, of course, are wrapped up in their own affairs and are indifferent to



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everybody's else. "Each thinks his little set the world," says Hannah More, the English poetess. And there are so many sets in the world, are there not? And we know nothing of each other, do we? The man next to you on the street may be, for aught you know, a distinguished jurist or a burglar. You never can tell, as Shaw says. The photographer therefore is one of a heterogeneous crowd making up the composite whole which we call the world. The proportion of professional photographers to the population of the United States is, roughly, one to each 7,000 inhabitants, so you see it is easy for the individual Knight of the Camera to get lost in the crowd, is it not?

✱

The plethora of literature devoted to photography will show no abatement—on the contrary it will largely increase and be more diversified than ever. The "how to do" and "why" phases of the subject are supplemented by much that is of a purely discursive nature, for photography has become one of those themes about which you may generalize to your heart's content in a very entertaining manner. More people are writing about it and are reading about it than ever. So it is a very popular topic.

✱

I notice the passing of many photographic friends on both sides of the Atlantic. To quote Rip Van Winkle, "How soon we are forgot!" The premium on publicity that is set in some walks of life has not invaded

photography. Men come, work, die and are consigned to oblivion. *Sic transit gloria mundi*, the biographies of photographers do not fill much space in the encyclopedias. They do not loom large in the eyes of the world, but they nevertheless, perform useful work in it. They are vital to many crafts and businesses.

✱

The records contain few instances where photographers have risen to positions of great public distinction. Some take part in municipal affairs. Some perform commendable social, philanthropic, charitable, and religious work. One was Lord Mayor of London thirty years ago. But they do not become Governors of States, Senators, Presidents, or World Figures of any kind. They are very much out of the limelight of fame, glory, publicity, immortality, or whatever you like to call it. Their profession is its own reward.

✱

The profession, however, is a beautiful one in itself—it is cleanly, artistic, elevating and refining and, unlike many others, brings one into touch with many of the finer attributes of human nature and life. You cannot say this of many other ways of earning a living. Some of these inveigle one into by no means the pleasantest and most agreeable paths of life. You have only to look around any great city to realize the truth of this remark. On the whole, there is much to be said in favor of pho-



## Photography as a Scientific Implement

**T**HIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

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 636 South Franklin Square, Philadelphia

tography as a science, an art, and a profession, and the more that is said about the matter, the better.

✱

The time is coming when the production of photographs will be regulated even more scientifically than at present, simply because of the conditions outlined in my first paragraph. The tendency is all that way, as a study of the literature reveals. Of course, the personal equation remains. The truth of the matter is that success in photography, as in everything else, depends upon the individual. As the old saying has it, "some men has plenty money and no brains. Some men has plenty brains and no money. Them as have plenty of money and no brains, were made for those that have plenty brains and no money." Brains always tell.

## Our Legal Department

### "In Full of All Claims"

I am asked a great deal about the law which says what a check means when it is marked "in full of all claims." Business men seem to think there is a trick in the thing which indeed in some cases there is, the danger being that we may inadvertently accept a check marked "in full of all claims" when it really isn't all the debtor owes us.

The general law on the subject can be simply and briefly stated. If a creditor and a debtor agree that the debtor owes \$200, and the debtor, trying to put something over, sends a check for \$150 marked "in full of all claims," the creditor can accept the check and collect the remaining \$50 without any difficulty.

But suppose on the other hand the debtor and the creditor have been arguing about what the debtor owes. They haven't been able to agree. The creditor says it is \$200, the debtor says it is \$150. Finally the debtor sends a check for \$175 and with it a note saying: "The inclosed is sent as full payment of my account." The check is also

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marked "in full of all claims." If the creditor accepts this he is gone as to anything more, because the law says that the tender of such a sum in full, accepted by the creditor, constitutes what is called an "accord and satisfaction," that is, a settlement of the debt.

The law won't allow a debtor to slip anything over on his creditor if it can help it, and always insists on full proof that the payment or settlement which the debtor is insisting was in full, wasn't a trick, but a real intended settlement on both sides.

A case just decided (81 Super, 124) is a good illustration. In this case a dealer in hides sold a batch to a customer for about \$5,500. They were delivered and the buyer paid \$2,000 on account. Later he sent a check for \$2,542.27, and with it a letter stating "we herewith inclose your statement and check for the balance due you on your recent shipment of calfskins." The statement referred to was a statement of account showing the quantity, quality and price of the hides. What happened was that the buyer in reselling the hides allowed his customers some concessions—he said because of the poor quality of the skins—which he then deducted from his own debt to the original seller. This deduction amounted to very nearly \$1,000.

The original seller accepted the check, but when he demanded the balance the buyer said, "Why no; we tendered you the check for \$2,542.27 in full of all claims, and your acceptance of that prevents you from getting any more." There was considerable plausibility to this, for the check was certainly sent as a full and final payment.

The parties were unable to get together, and finally the seller sued for the balance. In the lower court he got a verdict for the entire balance, which the Appeal Court affirmed. The court said the following interesting things about the principle I am discussing here:

The case is distinctly limited to the inquiry whether the acceptance of the defendant's check in connection with

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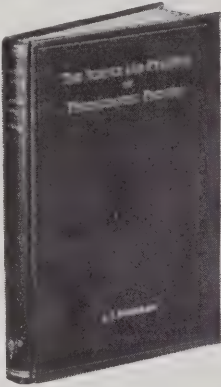
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their letter and statement had the effect to discharge them from further liability in the transaction. In asserting the accord and satisfaction, the effect of which would be to relieve them from the payment of the whole of the plaintiff's demand, the burden is on the defendant to prove such a state of facts as clearly produces that result. It is not sufficient that a creditor receives less than the amount which he claims with knowledge that the debtor denies all further liability. Where one seeks to establish accord and satisfaction payment should be tendered in full discharge of the demand and be accompanied by acts and declarations amounting to express notice that the payment is conditional, and if accepted must be received in satisfaction of the claim. Our cases are all to the effect that the debtor's intention to make the tender final and conclusive of the creditor's demand must be communicated by express notice or by the equivalent thereof, and also that the payment tendered is conditional on its acceptance according to that intention. There was no request that the check be returned if not satisfactory, or notice that the acceptance of it by the plaintiff would be treated as a satisfaction of any claim which he had growing out of the sale.

Here is the whole thing in a nutshell: When a debtor whose debt, according to the creditor, is \$200, sends \$150 to settle in full, he must tender that in a way that will say substantially to the creditor, "I'm offering this \$150 in one way only—as a full payment of all I owe you; not on account. If you don't want to accept it in that way, please send the check back." Unless he does something like that, the creditor can collect the balance, even though he accepts the check.

The subject isn't free from difficulty, and there are so many different phases of it that the average business man can't safely



decide for himself whether he ought to accept a check with a string to it. My advice always is, when a check comes in that way, better get your attorney's advice right away, before accepting it. If you don't want to do that, send it back, if you aren't sure, provided the maker is financially responsible. If the maker isn't financially responsible, and you are afraid to send the check back, you will have to trust to luck—if you don't want to consult a lawyer—that it will turn out all right.

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✱

### Hotel Rates at Kenilworth Inn, Asheville, N. C., the Headquarters for the Middle Atlantic and Southeastern Convention, May 19, 20, 21, 22.

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Rooms (limit 25), private bath, when occupied by 1 person, \$10, \$12, \$14 per day.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

Prices vary according to the size, location and appointment of the rooms. Where rooms are rated for two persons and when occupied singly, the double rate, less \$5.00 for dining room service, will be charged.

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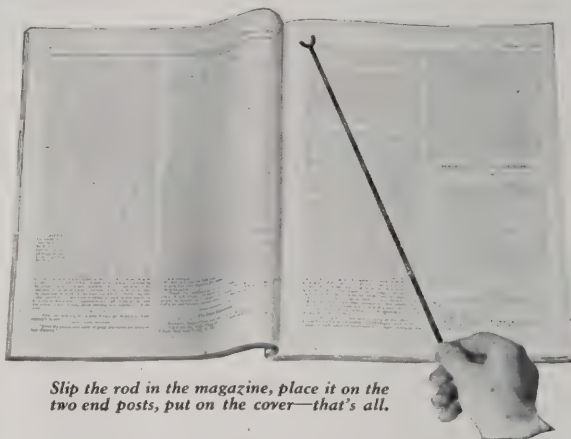


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The ambitious photographer who is not yet able to occupy a pretentious studio, or whose studio is not equal in class to the work he knows he can do, may find it worth while to develop the outside business while accumulating capital to improve his quarters.

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to prepare them and take them to the studio. Incidentally it is often true that the photographer may find work with certain children rendered much easier at their homes.

By developing along this line, the photographer with the unattractive studio acquires a following, makes friends in the way of pleased patrons, secures profits and capital to take care of studio enlargement and improvement or removal to better quarters.

If business does not come to you when you start in, if such advertising as you are able to do fails to produce the business you want, then arouse yourself and go after the business. Don't be afraid to put your camera in a case and go out from house to house. This may seem to you too much like peddling and you may not enjoy it, but it may be rated as considerably better than waiting at the studio with nothing to do but to bite your finger nails and wonder when something will happen. The day of the waiter in business has gone by. This is the day of the go-getter.

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## Hotel and Railroad Information for the "Twin" Convention, May 19-22, "Land of the Sky," Asheville, N. C.

When purchasing your transportation, ask your local agent for the special summer round-trip ticket to Asheville (effective May 15 and good for six months).

Our headquarters—Kenilworth Inn—offers special rates, American plan from \$6.00 to \$14.00 per day, according to size, location and appointment of rooms. Rates in detail were published in a previous issue of this magazine. The following hotels are also submitted for your consideration:

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The Florence, Depot Street	1.50 to 2.50
The Gladstone, Depot Street	1.50 to 2.00

AMERICAN PLAN HOTELS	<i>Rates per Day</i>
Kenilworth Inn, Headquarters	6.00 to 14.00
The Manor, Charlotte Street	8.00 to 10.00
Margo Terrace, North French Broad Ave.	5.00 and 6.00
Grove Park Inn, Sunset Mountain	12.00 and up
Princess Anne, Chestnut Street	4.00 to 7.00

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The Southern, Biltmore Avenue	\$15.00
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New Southland, 78 Biltmore Avenue	10.00 and up
Pine Grove, 18 Oak Street,	15.00 to 30.00
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St. Dunstan's Lodge, 83 St. Dunstan's Rd.	17.50 to 25.00
The Sharon, 68 Church Street	10.00 to 12.50
The Willard, 57 Spruce Street	15.00 and up
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Forest Hill Inn, Forest Hill Park	On application

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## DO YOU WANT AN EMPLOYEE?

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## AS WE HEARD IT

Charles B. Freel has opened a new studio in the Benzel Block, Bedford, Ind.

E. R. Newcomb, of Mesa, Arizona, has opened a studio on Main Street, Yuma, Arizona.

J. J. Embury has opened a new studio in the Smith Block, Kamloops, B. C., Canada.

Charles Cann, formerly with the Bragaw Studio, Anchorage, Alaska, has opened a studio in Fairbanks, Alaska.

F. McComb, of St. Paul, has acquired the photographic business of E. D. Berg, located in the Berg Building, Cloquet, Minn.

The Booth Studio, Perry, Iowa, has been purchased by Elmer Darmer and Clyde Edmondson. Immediate possession was given.

A petition in bankruptcy has been filed by Halley Tarr, photographer, 1687 Broadway, New York City. Liabilities, no assets except life insurance policies.

John Herzog, proprietor of the Herzog Studio, 309 West State Street, Rockford, Ill., has taken over the studio of W. J. Lenny, in the Pitney Block, and moved to the more spacious quarters on April 1st. Mr. Lenny has retired from the photographic business.

Fire of unknown origin, starting in the developing rooms of the Lawrence Art Studio, Dallas, Texas, on March 25th, resulted in damage totaling more than \$40,000 to three concerns. Contents of the studio, valued at \$16,000, were destroyed. Joseph Lawrence, owner, carried \$7,500 in insurance.

A certificate of incorporation was filed on April 4th by the Schumann Photo Company, with the principal office at 389 George Street, New Brunswick, N. J. The authorized capital of the firm is \$10,000 with shares having a par value of \$100. The incorporators: Anthony J. Schumann, Anna M. Schumann, Sadie M. Freese. The firm will conduct a general photography business.

The studio of B. L. Call, located on the third floor of the Eastern Trust and Banking Building, Dexter, Maine, was practically gutted by fire on April 4th. Mr. Call really faces a total loss, as the amount of insurance carried by him was very small. The origin of the fire, which started in the studio, is still a mystery. It is estimated that the loss to the building and contents would aggregate perhaps \$50,000.

## :: :: OBITUARY :: ::

George C. Drury, proprietor of Drury & Co., photographic supply dealers, of Nashville, Tenn., died at his home, 1033 Sixteenth Avenue, South, on April 6th. He was the first merchant in Nashville to sell a Kodak and he was the son of the famous portrait painter, George Drury, who came to America from Munich, Germany, in 1849.

Mr. Drury was 64 years of age and is survived by his widow, one daughter and three sons.

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
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Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 874

Wednesday, May 7, 1924

Price 5 Cents  
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## Editorial Notes

The round-the-world-aviation-flight of 30,000 miles should, and it is hoped will, produce some interesting photographic results. No doubt provision has been made for the use of the camera. Scientifically, too, much useful data should be noted and collected. We are so accustomed to air work these times that the departure of the expedition, for such it is, excited little or no wonderment, especially here in the East, some 3000 miles or more from the starting point. Nevertheless, those who give thought to the matter will await photographic results with profound interest. We cannot, for geographic, metereologic and other purposes, know too much about the surface of

the globe as seen from above. In time to come, photographic atlases will be quite common. Jules Verne's fiction is being out-done by sober fact.

✽

Much of the scientific work done by photography these strenuous times remains in private collections. Would it not be possible for a greater proportion of it to find its way to the Smithsonian Institution where it is sure of permanent preservation with the certainty of its always being available for future consultation and reference? It is astonishing the vast amount of valuable scientific photographic work which exists in our midst, and the difficulty experienced in obtaining access to it. Libraries, museums, universities, are replete with it, as is befitting, but the investigator or the historian finds it a hard matter to keep track of it all.

✽

At the University of Texas, the girls studying costume design are photographed, front and back views, and from these prints the girls study their own defects, endeavor to obviate them, and so arrive at some kind of data upon which to base the designs for the dresses. It is said that many of these dresses show cleverness and originality of conception that would do credit to a fashionable modiste. Photography, we know,

plays a large part in the profession of "modeling" wherein girls wear dresses for the delectation of buyers and are photographed in them for advertising purposes, but it is not often that we come across references to the use of the camera in actually designing dresses. Truly, the applications of the camera are legion and manifold. Where is the limit to be assigned?

✽

W. R. MacAskill, of Halifax, Nova Scotia, has opened a new studio and from an account that reaches us we gather that one of its attractions is a large collection of marine photographs. "The pictures afford a travelogue of the sea coast of the Province." Prizes for his work have fallen to Mr. MacAskill in New York, Seattle, Toronto and other places, including the Salons of Pittsburgh, Boston and Buffalo. We commend this idea of the special exhibition to the craft generally. It always takes well with the public and is invariably instrumental in securing and increasing patronage. There is no photographer of any pretension with studio space who cannot, or rather could not, arrange something of the kind during the year. Experience has shown over and over again that it is profitable advertising.

✽

Passepartout mounts for photographs do not seem conspicuous these times, for the fashion is to apply other methods of mounting on cards, etc., but the passepartout adds an attractive finish to any picture and is not expensive to work. It is a neat way of framing without the use of special frames of wood or other heavy material. In other words, you bind up your photograph under glass as you would a lantern slide or a transparency. The plan is of French origin, and although not popular now anywhere, it is worth reviving as a novelty, as, indeed, are many old processes, which, however, would be new to the present generation.

✽

The images of most photographic prints nowadays consist mostly of silver. Then

we have the pigment processes, the deposit being a form of carbon. Platinum and its allied metals are also largely used.

Gold toned images are not produced so lavishly as formerly. Yet it is interesting to note that surface prints, toned with gold thirty and more years ago, retain almost all their pristine freshness even today. There are some before us in a volume which look almost as fresh as if made recently. Gold treated Daguerreotypes have lasted well.

✽

Besides Mildred Holland, the ex-actress, another lady calling herself Mlle. Felice, is giving the newspaper reading public "tips on what to do at the photographers." The tips are of the old familiar kind and smack of the "filler" order of article, nevertheless, we like to read of the tips, simply because however shopworn they may be, they advertise photography and photographers. Of course, the very best of all advertisements is the photograph itself, but supplementing it by printers' ink does no harm. Probably the Mlle. Felice article, or articles, is inspired by a photographer. If so, so much the better. We obtain our reference from the *Cleveland News*. Ohio; but the material is of the ever circulatory, hardy perennial kind. It was good twenty years ago; it will be good twenty years hence.

✽

To J. F. Peters, of the Westinghouse Electric and Manufacturing Company, East Pittsburgh, is due the credit, we read, of photographing electrical disturbances lasting a twenty-billionth of a second. We gather that an ordinary plate holder for the sensitive surface is used and that it is provided with suitable electrical connections. "When surges occur in the transmission line, they photograph themselves." There is no visible light at the moment of exposure, so that the surges themselves produce the reducing action. Prints show geometrical figures of beautiful shapes. The characteristics of these surges afford engineers data upon which to devise line protection. It is no doubt all extremely valuable technically,

but "the twenty-billionth of a second" must make the work-a-day photographer rub his eyes in surprise. Apparently, the hand of the scientific press agent has been at work.

✽

"Ever circulator" paragraphs about photography continue to figure among our clippings. The newspapers might, we think, exercise more discrimination in this matter. What are the "news" editors doing if so much that is old and repetitional is served up for the delectation of their readers? We are getting weary of many of these items, although it is fair to suppose that the readers are not, otherwise, presumably, they would not be printed. Now and then again something really worth while about photography creeps into the newspapers and we gladly take cognizance of it. Possibly now the winter is over, photographic activities are being largely removed from the laboratory to the field, hence the paucity of printed originality in the lay press. One never can tell.

✽

Apropos of a recent editorial note on high stands or tripods, we perceive that a 15-foot tripod figures among the equipment for taking high shots by Pomeroy's, Inc., of Reading, Pa., whose modern studio comes in for description in the local *Eagle*. Portraiture and commercial work are specialized in by the company, and there is a cosily appointed nursery devoted to the photographing of little children, and particular attention is to be devoted to airplane photography. In all respects, Pomeroy's appear to be up to date.

✽

The camera is coming more and more under the influence of women, who, as the intelligence reaching the BULLETIN OF PHOTOGRAPHY constantly shows, are taking up photography professionally in increasing numbers. As a rule, they make artistic and moderate commercial successes of the enterprise. And now and then they turn out conspicuously good work, as our pages for many years have testified. We hope this movement will continue and expand.

Women and children are always at home with women at the camera, whereas according to our observation, mere man either repels or distracts, or seldom pleases off-hand. Scarcely a week passes without we receive a report of the doings of some studio conducted by a woman, which adds weight to a point long ago made, namely, studio portraiture is eventually a branch of work well within feminine control.

✽

With the imminence of Mother's Day, May 11th, we observe in photographers' and store windows, tastefully produced cards bearing the advice, "Give her a photograph." And some of these recommendations have reached us, all bearing much about the same kind of sentiment, "Nothing would be more appreciated by her than a photograph of yourself." We draw the attention of our readers to the idea while there is still time, on the part of those who have been neglectful, to make effective use of it. Motherhood is the most dignified human state, and should always be appropriately honored. Let the photographer who has overlooked the opportunity take advantage of it.

✽

### Prosperity and Photography

"Adversity," it has been said, "brings us strange companions." So does photography. There are few who follow the craft, save the fortunate minority who confine their presence to studio and reception room work, who do not rub shoulders with the seamy side of life. The kid-glove side of the profession is its smaller and less obvious one. We do not all of us wear purple and fine linen all the time. It would be monotonous.

Carlyle defined a respectable man as one who rode in a "gig"—i. e., a two-wheeled vehicle. And the same definition probably applies to the man who drives a car, as very many photographers do, we are glad to perceive.

Now, the bearing of this observation lies in its application. The principal result of work is prosperity and we may be sure



that when we see the latter, it is the result of the former. Most photographers that we know are prosperous. At all the Conventions we attend, they give evidence of it. The pages of the BULLETIN OF PHOTOGRAPHY reflect, only in a feeble way, the flourishing condition of the profession, many of which are prominent in the world's eyes.

It is good to have such evidence as this to bring to the attention of the reader who follows us, week by week, in our efforts to encourage him in his work. Having regard

to the admirable nature of the work, we are surprised there are not more photographers—one to something like each ten thousand persons. We feel sure the number could be greatly increased, as our observation leads us to the conclusion that the vast mass of the population is still untouched by good photography.

On one occasion a well-known photographer, then at the head of his profession, said there was room for hundreds more of his stamp. By all means let us have them, especially in the large centres of population.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The West has outgrown the days of wild Indians and long distances only to rush into the trials and tribulations of civilization. To the photographic business, this is being evidenced by the development of the coupon game and the operations of the itinerant photographer. The following query has reached us from a good member down in Phoenix, Arizona, where, as someone has said: "The summers are so hot they have to feed the hens cracked ice to keep them from laying hard boiled eggs."

"Can you tell me if there is a substantial law prohibiting the coupon man or the kidnapper in a town? This West is overdone in photographers."

The coupon game has been discussed so often, there is little that can be added. In itself, the coupon is merely a receipt for the fifty cents or one dollar to bind the contract. It then remains for the purchaser to see that they get the quality of goods offered, and in the case of photographs, this is a pretty hard question for the patron

to contest. Good photographers, like true artists, can pick out defects in composition, workmanship and materials and recognize the cheapened quality, but the gullible public is too easily fooled in these respects. Just so long as the coupon man carries out his contract in an incontestable way, he is legally O. K., though decidedly unethical.

There is only one solution—that mentioned in the *Association News* as far back as December, 1914, and reappearing in the photographic press of March 1924, viz.—Maintain the quality of your work, charge a fair and regular price for it, unite with the balance of your vocational brothers in your National Professional Association and abide by its Code of Ethics.

"Kidnapper?" We're from Missouri as to the exact meaning of this term in Arizona but are doing a lot of guessing in the direction of itinerant operators. Most every photographer should know by this time that there is no Federal law controlling them and that it is entirely up to the local authorities



LLOYD HAYES

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



John H. Caro  
Boston, Mass.

PORTRAIT—MISS D.



to pass and enforce the regulations. Now then, right here, let's get together on this thing and see what you think of the following plan:

We have a list of a dozen or so cities which already have in force regulations fixing the tax on non-resident photographers. We will write to each and every one of these cities and secure copies of their regulations. In the meantime, we are going to ask members in cities of less than ninety thousand population, where such a law is in force, to mail us a copy of their law together with the date of its enactment and with what success it is operating. These will be published in this column as fast as space will permit so that eventually you will have a good idea of what has been done and can be done in your specific case. Then, write this office for a complete set, call a meeting of your fellow members of the P. A. of A. in your city (if you don't know who they are, write us and we will tell you), go over the various regulations, boil them down to suit your locality, prepare a concise petition to present to your Council to which we will gladly add a letter recommending the legislation, and let's see if some of these itinerant complaints can not be solved. The more P. A. of A. members

in your town, the stronger the appeal, as all are guided by the Code of Ethics.

There is the plan, what do you think of it?

Don't forget, we are asking a little co-operation from members where such a law is already operative. We want examples and results. Help your fellowman to this extent.



We spoke of column space above as being limited; of course you will want to know how Convention plans are coming along. Plans for space will be in the hands of the Exhibitors the early part of May and it won't be long till advance news of the program will be out. Arrangements are practically complete with the railroad companies granting the reduced fares to the Convention. The form of certificate to be used this year will be that with which the membership is more thoroughly acquainted; that is, the form which is obtained from the local ticket agent and is validated at the Convention Hall, thereby securing the return trip at half fare. In the meantime, don't forget the place and date:

42ND ANNUAL CONVENTION

P. A. OF A.

MILWAUKEE, WIS. AUGUST 4TH TO 9TH.

## How Starrett and Other Industrial Advertisers Get Effective Illustrations

BY A COMMERCIAL ART MANAGER

It is strikingly true of advertising campaigns directed to the consumer, whatever his special sphere, that they bring to life, pictorially, the reader himself, in natural environment.

A series selling an automobile accessory to owners of automobiles, dignifies the prospect by illustrating him as an active figure in spirited, relevant scenes. If the product is one sold to the housewife, she herself lives on the printed page, and is the heroine of many delightful little dramas.

Campaigns intended for industrial publications have not seen fit to take advantage

of this plan, to any considerable degree, until recently.

They have gone in for mere pictures of machines, usually photographic and with minimum atmospheric additions. In fact the "man-and-machine" type of illustration has been a tradition these many years and they have all been very much alike, and lacking in any direct individuality. In view of this it was scarcely a practical suggestion to ask an advertiser to indulge in any of the subtleties of special posing, lighting, etc. Such *camera* studies often have to be made indoors and under adverse conditions.

But there was one little discussed ingredient which was missing all along. No earnest effort was attempted to weave the cast of characters into human dramas, stories or incidents connected with their specific industries.

A photograph of a man at a machine usually was used as a separate unit. Copy seldom was written specifically around it. The human touch was absent. Palpably, the reader could see that a somewhat abstract photograph had been taken of a worker in a shop, with no prior consideration as to weaving a story around it.

#### ILLUSTRATIONS THAT ATTRACT ATTENTION

The advertising of the L. S. Starrett Co. for Starrett tools, is a radical departure from this accepted style. As different industries are taken up in it copy, character studies of the workers therein are featured, placed in unusual surroundings, given significant scenarios of action and of words to work out. There is more of a *reason* for the pictures than heretofore. And, more interesting still, these illustrations, while absolutely lifelike and natural, are from original drawings, in charcoal, pencil and wash.

They do not represent the artist's *imagined* conception of such employees, executives and office characterization; obviously they are founded on both contact with the men in the plants, and camera prints. Often the phantom of a real man smiles through the studio drawing. At all times these pictures are sincerely rendered. But the coldness of the commercial photograph has been removed, even in the matter of showing actual machines. The technique employed gives them greatly added interest and animation.

And just to prove to the reader that he is seeing something new, even revolutionary, the artist signs his studies, thereby immediately identifying them as character studies either drawn from life, in factories, or elaborately conceived from photographic copy.

In other words, starting with the illustration, the advertisements are indicative of a new spirit. Things have not been done in either the easiest or the most obvious way. The many, many characters of American industry play as human parts in advertising of this classification, as do the people on the stage of general advertising. The point of marked distinction is: It has never been the common practice.

It is surprising to find the extent to which these figures gain in reader interest, by the newer art process. They really *live* in the



A Character Study that gives the ring of reality to Starrett Industrial Copy

Starrett campaign. They move and talk "shop" and enter into the spirit of their work.

A Starrett page, for instance, depicts a veteran at a machine, drawn with great sympathy and sentiment. He is talking with a department manager, who is watching him with shrewd yet admiring eyes. "What's the print allow you, Bill?" he inquires, referring to an exacting job which calls for the use of a tap-wrench and very delicate measurements. "Two thousandths under, and nothing over," Bill replies. A conversation follows between the two, in which it is disclosed that Starrett tools save a worker from reprimand, errors, and "getting fired for spoiling the job."

From the purchasing agent of a plant where lathes are in operation, down to the rawest apprentice, the story and the picture will attract interested attention because intensely real men are shown, accompanied by text which approximates factory "lingo." The quality of the product advertised is brought out in the talk between these two men. The point is made that a worker is safe at his daily task when Starrett tools are used; that he should do everything in his power to encourage their purchase and their use, and that an employer can automatically protect the workers and the job by their installation.

Nor are the Starrett pages sporadic. A basic idea was conceived and every advertisement is kin to the one which preceded it. Comparison with the conventional photo-illustration makes apparent the marked improvement for the purpose of advertising.

But it is not to be inferred that photographs are impractical for the purpose. They are—when given a firmer tie-up with the factory-drama idea. The advertising of Joseph T. Ryerson & Son, Inc., is just now proving the point. The camera, however, is not called upon until a play has been rehearsed and staged. Before it ever clicks, the copy idea had been carefully conceived. There is the background of a typical plant, rich in industrial cogs and wheels. But something has gone wrong. The head of the firm, white of hair and firm of jaw, is in the foreground where he has called his plant superintendent, a worker, a department manager. They look worried as the "Old Man" doubles his fist and gives feverish vent to his feelings.

"What's wrong in this picture?" paraphrases the headline.

The "Old Man" is wild—evidently one of those rare occasions when he cuts loose because something has gone wrong. The superintendent says the needed material has not arrived—production schedules are going "galley west" and delivery dates on the work in the shop cannot be met.

The steel has been ordered two months ago for "future delivery."

In such advertisements, each strata of

factory organization is brought to life, in an acting capacity, and words put into their mouths, often in the vernacular. All of this makes for vastly greater reading interest.

#### A HUMANIZED STORY OF GENERAL INTEREST

Perhaps it is a worker in the Cincinnati Bickford Tool Company, who, during a test to discover just what speed and efficiency records could be made with a twenty-inch high-speed drill, spells out the company name on a cast-iron plate in drilled holes. Here is a humanized story-advertisement, of broad general interest to the industry as a whole:

The letters in one-half inch thick cast-iron plate are composed of 129 holes. They were made with a three-sixteenth inch drill, running at 1600 r.p.m., in a twenty inch sliding head upright drilling machine. The elapsed time from start to finish was six minutes and twenty-eight seconds, or an average of less than three seconds per hole.

All of which means something to an industrial worker and his superiors. It is an advertising drama which has been staged in a plant under the direction of industrial people. Aside from this, there is pictorial value of a high order in the reproduction of the cast-iron plate which spells an intricate name by means of drilled holes.

A photographer was called in recently, during a really remarkable demonstration which told the story of the Electric Arc Cutting & Welding Company. A record was to be tried for in the matter of cutting off steel rivet heads. The story was told in copy as follows:

This operator cuts off 1,059 rivets five-eighths inch in diameter in a nine and one-quarter hour day. Costs are as follows: Wages, sixty-five cents per hour; electricity 110 k.w. at one and one-half cents per k.w., nine carbon electrodes at thirteen cents each—making a total of about \$.0082 per rivet. The plate surrounding is untouched by the intense heat that melts the rivet heads.

The photographic illustration has been so retouched, vignetted, and mortised into the page, that it might almost be taken for an original drawing. The grim figure, wearing a great protecting shield over his head, and surrounded by the strange paraphernalia of



his task, is a compelling and highly dramatic subject. Is it not obvious that the manufacturer who reads this advertisement will begin to "take notes" as to what a similar job is costing in *his* own plant?

It is no imaginary scene. The text is not generalization. The factory becomes the background, and the demonstrator is a living person. To cap it off, a "play," in the form of a speed and efficiency demonstration, has been written around and for these composite parts.

A Fibroc Insulation industrial advertisement allows the reader to look through the plant door at two unusually compelling figures—the plant superintendent and a worker, as they critically examine an advertisement document which has been sent in. It contains statements, claims, a promise of performance, and the plant superintendent has just said, with a grim sort of smile:

"Let's make them *prove* it."

These characters are not stilted, formal, of the old photographic school. Every factory executive has seen just such men with their heads together discussing just such questions. Again the employees are actors in an industrial play.

Once this plan is adopted—that of drawing material from the everyday experiences of men, in their own native working environment—the most unusual selling angles bob up to brighten a campaign which otherwise might be embarrassingly dull.—*Printers' Ink.*

Room for Expansion

C. H. CLAUDY

"I do not understand Brown's continual success," puzzled the Young Photographer with a frown on his face. "He started in one small room, spread all over the floor and the next thing I knew he had a ground-floor studio. Now he has taken the whole building."

"It should not be much of a puzzle," answered the Old Photographer, as he laid knife and fork on his luncheon plate. "You eat your pie and get indigestion, while I go dessertless and tell you about it."

"See that bus boy over there, with a split up the back of his coat? Did you notice that big baked potato they served you? See any similarity between them?"

"I see that the boy's coat is burst and I noticed that the jacket of the potato was also. Is that what you mean? Do you think Brown, too, will burst some day?"

"On the contrary. That's what he will never do. He did what that bus boy failed to do and what the potato was unable by nature to do. The bus boy bought a coat to fit him, forgetting that he was going to grow. That potato had a tight fitting skin and did not know that the steam generated inside or it would split its own hide."

"The reason Brown succeeded is because he took into consideration the necessity for expansion. Growth and expansion go hand in hand, twin sisters of success. One is impossible without the other."

"When Brown started his business in that

CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Middle Atlantic . . . }	Kenilworth Inn, } Asheville, N. C. . }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . }			{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	probably San Francisco		I. M. Reed, 703 Market St., San Francisco, Cal.
New England . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
Pacific N. W. . . . .	Portland, Ore. . . . .		C. F. Richardson, Milwaukie, Ore.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .		J. A. Glander, Manitowoc, Wis.

# A Practical Projection-Printer at a Moderate Price

ALWAYS IN FOCUS  
TAKES NO FLOOR-SPACE

Simplicity and efficiency maintained  
throughout

AT YOUR DEALER'S

THE CALLIER ENLARGER - - - Brush, Colorado

*Write us for circular*



one second-story room, he selected a building where there were other rooms on the same floor into which he might spread. I happen to know what you do not, that he rented the entire floor in the beginning, subletting the rooms he did not need, thus keeping a hold on them and having them ready when he grew big enough to take them. When he moved to the building where he now is, he made a lease, which was so worded that, at its expiration, he could purchase the building at a given price. His rent then went into part payment on the building. When his lease expired, the man who owned the building offered to give him back his rent if he would not take up his option, as the property had so enhanced in value that the increase in value more than equaled the rent. But he did take up his option and sublet some of the upper floors against the time when he would need them for himself.

"The man who carefully plans for expansion is *thinking* expansion, working toward

expansion. Like all other business goals, expansion is reached by the man who plans for it and works toward it.

"What has been true of Brown's expansion ideas in building, has been true in the still more important thought of those he employs. He was clever enough to hire no man who has reached the zenith of his career. He hired younger men, who showed signs of being able to expand with the business. It is well to have experienced men as a balance wheel to any business. But his view and mine agree, that the proprietor should be the man to furnish this balance wheel.

"It is a lot easier to brake a car going down hill than it is to coax a missing cylinder machine up grade. It is much less work for the proprietor of a studio to hold back one or two impetuous young men than continually burst paper bags behind a lot of laggards. It is easier to hold men back than to push them forward.

"The ideal employee has not yet reached

## PRINT PERFECTION AND HOW TO ATTAIN IT

DR. B. T. J. GLOVER

*Price: Cloth, \$1.25; Paper, 75c*

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

**FRANK V. CHAMBERS**

*Importer and Trade Agent*

636 South Franklin Square, Philadelphia, Pa.

## Perfect Negatives

AND HOW TO  
MAKE THEM

By DR. B. T. J. GLOVER

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,  
60c per copy, postpaid

**FRANK V. CHAMBERS**

*Importer and Trade Agent*

636 S. Franklin Square, Philadelphia

*Liberal Discount to Dealers*

his limit. Who, in the language of the great southwest, is still 'rarin' to go.' Such men can be held in, but the dull fellow who can only be induced to do what he is paid to do, is the bane of business existence.

"The big secret of Brown's success is the far vision which plans both his men and his business place, with the idea that both will soon be too small and that room to expand must be part and parcel of the contract. Every man Brown hires is a comer and not a goer, a man big enough to expand with the business, hired for his future worth to the establishment.

"If you should look inside Brown's mind, you will find he planned his advertising from the beginning with the idea that he was going to grow. Every folder, booklet and advertisement he put out looked forward to a larger place. Brown knew a year beforehand when he would move from one room to the whole floor, from a whole floor to a down-stairs studio, from the down-stairs studio to the whole building. He talked about it in print. He told people he was getting too big for his quarters and was going to move. He made other people believe he was growing and that very belief on their part helped him to grow.

"Brown saw that his banker knew he was growing. He had a savings account which he made grow. He borrowed largely, of course, but he paid promptly. Every year he borrowed a little more and paid as promptly. The bank president watched him. The board of directors passed on his loans. They knew Brown was growing. Naturally they talked about it. The more they talked the faster Brown grew. Nothing succeeds like success.

"It is not hard to succeed, boy. It's hard, sometimes, to make up one's mind to do things, make the sacrifices, which success requires. Brown succeeded because he started out to succeed, with the intention to succeed, and the determination to let nothing stand in the way. It cost him time and thought and effort and attention, and he hasn't played much, but he hasn't proceeded



## Mr. Progressive Photographer

Add **The Willson Magazine Camera** to your present equipment. Increase your **PROFITS** by photographing pupils of Schools, College Students, Graduating Classes, members of Organizations, Clubs, etc.,



*Capacity, 2,200 exposures at one loading*

### "THE WILLSON WAY"

*Positive identification of each subject if desired*

**GROUP PICTURES** made from **ORIGINAL** negatives

*Write  
for  
Catalog  
Dept. B*



*Samples of  
finished work  
mailed on  
request*

## VICAM PHOTO APPLIANCE CORPORATION

1224 BELMONT AVENUE, PHILADELPHIA, PA.

IDENTIFICATION



according to any secret formula; he has expanded because he built on an expansion foundation, instead of a 'stand pat' one. Any photographer with the same amount of time, effort and brains can do the same thing."

"Well, if that's so, why didn't you?" came the swift question.

"I didn't know all this when I was young, like you!" was the wistful answer. "Nobody took a Brown to pieces for me and showed me what made it go. But I have done it for you, and gone without dessert into the bargain. What are you going to do?"

"Go and be a baked potato and bust my jacket and then buy one big enough to expand in!" was the determined answer.

✱

He—"Do you mind if I throw you a kiss?"

She—"Are you as lazy as all that?"

## CIRKUT ENLARGEMENTS

MORTON & CO. 515 MARKET STREET  
SAN FRANCISCO, CAL

## Condensed Information Concerning the "Twin" Convention at Asheville, N. C., May 19-22

Round-trip summer tourist tickets at reduced rates to Asheville will be on sale daily, May 15th to September 30th, inclusive, and bear final return limit of October 31st, 1924. Liberal stop-over privileges at any point on either going or return journey or both.

The following is a partial list of special reduced rates:—New York City, \$40.40; Philadelphia, \$35.20; Washington, \$27.40; Pittsburgh, \$42.65; Chicago, \$40.90; St. Louis, \$38.65; Cincinnati, \$24.70; Columbus, Ohio, \$31.60; Cleveland, Ohio, \$39.35; Dayton, Ohio, \$27.85; Detroit, \$39.71; Toledo, Ohio, \$36.40; Lexington, Ky., \$19.85; Atlanta, \$14.70; Jacksonville, \$27.50; New Orleans, \$35.45; Nashville, \$20.80; Memphis, \$24.95; Montgomery, \$24.80; Norfolk, \$25.75; Richmond, \$19.90;

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

## *Just the Camera for* LICENSE AND PASSPORT PICTURES

There has been an increased demand for small pictures caused by recent motor license legislation. Many states require drivers to carry cards on which must appear the driver's picture. Passports for foreign travel must also bear the traveler's picture.

The Century Penny Picture Camera with the No. 3 Century Studio Stand is the ideal equipment for this class of work. Well made, of first grade materials throughout, it nevertheless is moderately priced. It's equipped with reversible back and makes 1, 2, 4, 6, 8, 12, 16 or 24 exposures on a 5 x 7 film or plate.



See it at your dealer's

EASTMAN KODAK COMPANY

*Folmer & Schwing Department*

Rochester, N. Y.



## Announcement

# REXO

*We have reorganized and removed to new quarters where we will continue to serve the photographic trade the same as for the past thirty years.*

**BURKE & JAMES, 425 S. Wabash Ave., Chicago, Illinois**

Manufacturers and Jobbers

*Send ten cents for our beautiful 200-page general catalogue*

Charleston, W. Va., \$31.65; Miami, Fla., \$53.84.

Correspondingly low fares from other points—inquire of your local ticket agent for special round-trip tourist ticket to Asheville, N. C., the "Land of the Sky."



One of the Prize Cups (sterling silver, gold lined and thirteen inches high). All three cups are identical in design and size, but of course the engraving is different.

Two silver loving cups will be awarded at the "Twin" Convention (May 19 to 22) for the best *two sets of three* Portraits.

One silver loving cup for the best *set of three* Commercial prints.

The above prizes will be awarded for the best set of three prints regardless of where the contestants reside.

Certificates of Merit will *also* be awarded to members residing in the "Twin" territory (5 for Portraiture and 5 for Commercial).

**RULES:**—Original negatives must have been made within the past year and all work finished in the contestant's establishment.

A group of three prints must be entered. Use your own individuality as to size and finish.

Exhibitors that do not care to compete should mark their package "Complimentary." Prints must arrive on or before May 16th. Address—Jas. E. Thompson, c/o Kenilworth Inn, Asheville, N. C.

New Designs





Our  
**Kodak Finishers'**  
**DELIVERY ENVELOPES**

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**





KENILWORTH INN

HEADQUARTERS OF THE

## Middle Atlantic and Southeastern Convention

May 19, 20, 21 and 22

**KENILWORTH INN**

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-

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**Biltmore, N. C.**

*During the convention, special rates from \$8 per day and up per person, includes meals.*

## Get the pleasure as well as the profit

**Kenilworth Inn** breathes the very spirit of Romance! Tucked away up on a plateau in the beautiful wooded country in the "Land of the Sky" at Biltmore, near Asheville, N. C.

This Inn retains all the charm of the medieval and, at the same time, secures the comfort of its guests in a truly modern manner. Every detail has been worked out to this end.

Send for your reservation today.

Reports from every section predict a record attendance and we advise that you send in your membership and make hotel reservation today. Reserve your Pullman in advance or sleep in an "upper."

MEET US IN THE "LAND OF THE SKY," MAY 19-22. THE GLAD HAND AWAITS YOU BY THE THREE "TWINS."

L. L. Higgason, President  
Orren Jack Turner, Secretary  
E. W. Brown, Treasurer

Of the MIDDLE ATLANTIC STATES.

J. H. Brakebill, President  
J. E. Thompson, Secretary  
W. R. Abbott, Treasurer

Of the SOUTHEASTERN ASSOCIATION.

✱

A beautiful girl in a white bathing dress came out of the water at Palm Beach and advanced over the sand to her mother.

"Dear me," the mother whispered, "you should not have got white, darling; that suit is almost transparent.

The girl smiled calmly.

"Don't worry," she said. "I'm not deformed."

## The Deadly Dead Level

FRANK FARRINGTON

How dull it is to look out upon a landscape where nothing confronts the eye but a monotonous dead level. If you have to journey by rail or by motor through a hundred miles of such scenery, with nothing to relieve the monotony, you grow very tired of it.

If you have occasion to read a book in which page after page is set solid with type, no paragraphing, no pictures, no difference in the appearance of the pages that follow one after another, you weary of it, and you cast the book aside, even though interested in the subject matter.

If you were to receive a copy of the BULLETIN OF PHOTOGRAPHY in which, as you opened it and ran through it when it first came, you saw that every page was just like every other page in appearance, and nothing on any page to attract your attention, you would toss it aside and never find out what was printed on any page. The

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

# WATCH THE BIRDIE!

## AND HEAR HIS SONG

At both the National and the New York State Conventions, Mr. Walter Scott Shinn, the well-known New York photographer of children, made a hit when he told of his success in the studio by the aid of a cage of imitation birds.

Mr. Shinn's bird cage is an elaborate one and cost probably \$800. We've something not so expensive, but it accomplishes the same purpose.

We have an animated bird, in a substantial wire cage, 5 x 7 x 9½, fitted with a spring or clock-work motor that will cause the bird to move to and fro and sing for about 35 to 40 seconds. What better way to obtain a charming expression, not only with the kiddies, but the grown-ups as well.

You can secure this bird and cage, together with a year's subscription to the BULLETIN OF PHOTOGRAPHY, on payment of \$3.50. If you desire the bird and cage only, send us \$2.25.

*The coupon below is attached for your convenience—  
use it today.*



FRANK V. CHAMBERS, 636 South Franklin Square, PHILADELPHIA

----- TEAR OFF HERE -----

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square, Philadelphia

Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

Name ..... Street .....

City ..... State .....

Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name ..... Street .....

City ..... State .....

## More Money for Your Photographs!

*Introduce Individual Backgrounds  
into your negatives—every one  
different. The cost is  
nominal—three-  
day service.*



*Send in a trial order.*

**COLEGROVE BROS., Inc.**  
774-776 Main Street, Buffalo, N. Y.

pages might be filled with the most interesting information, but you would never discover it. You wouldn't take the pains to dig out the things of interest.

This principle of the dullness of the dead level has its application to newspaper advertising. If the printer is left to his own devices and allowed to set up your advertising and all the other advertising on a page in any way he wants it, unless he is an expert with a real interest in seeing that each advertiser gets results, there will usually be an assortment of advertisements that will all look about alike. No one will stand out from the rest and attract attention. Your own ad will be submerged in the dull level which takes in all the others and no one will pay much attention to what is on that page. If all the advertisements on a page are made equally conspicuous, none of them will be conspicuous at all. With all of them screaming frantically in big, black headlines, none will be heard above the rest.

As a buyer of newspaper advertising space, it is your business to see that your advertisement is as conspicuous as it can be made without resorting to circus poster methods.

When all the advertisers on a page use about the same sort of display type, all of them trying equally hard to get attention by the same means, no one gets attention. It is just as if a dozen boys were all trying at the same time to attract attention by shouting, and all of them shouting equally loud.

The way to get attention is to make your advertisement look different from those around it. This does not necessarily mean that you must have the largest space or use the largest type. To secure the "different" effect, you may need to surround your advertisement with white space to make it stand out, because your fellow advertisers fill their space full of type, making white space a more conspicuous thing than printer's ink. You may need only to use a different border to segregate your advertisement and to make it attractive. You may attract by small type if all around you is big

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**GRAFLEX, CIRKUT, VIEW  
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Our Bargain Book and Catalog contains things that the professional and amateur photographer needs.

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You will find the most up-to-the-minute Cameras, Lenses and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a

**10-DAY FREE TRIAL**

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

**CENTRAL CAMERA COMPANY**  
112-M, South Wabash Ave., CHICAGO, ILL.



type. If pictures are lacking on the page, a neat little cut in your space may be just the thing required.

Whatever you do, try to get a different effect and get your advertisement to rise above the deadly dead level of sameness of appearance and of uniform inferior quality. Study the advertisements habitually appearing upon the page with your own. If you are in too fast company, if the other advertisers are able through use of much larger space and much superior advertising ability to overshadow you in spite of anything you can do, seek for space on some other page where you have a better chance.

Strive for originality and seek to acquire it without being freakish. But rather than be submerged and never noticed, be a freak. Nothing will nullify the effect of your advertising expenditure like running advertisements week after week that nobody sees. The advertisement that is not read is wasting your good money and enriching no one but the newspaper publisher.

There is one other phase of the deadly dead level that is worthy of a thought, and it has nothing to do with advertising. That is, allowing yourself to get into the rut and to go along year in and year out making pictures that are just average, no better than most studios make, no worse than most make. The studio that turns out work that is just average, that has no outstanding features to commend it, is a studio that never acquires an enviable reputation or achieves an enviable success. It is just a middling good studio, managing to get along and make a living for its owner, but never bringing in riches.

In everything, seek to rise above the dead level and be something more than an average photographer doing an average business and turning out average work.

✱

They were bragging about big game killed at long range.

"Shucks!" remarked Braggem at last, "that thar rifle o' mine will shoot so fur that I have to put salt on the bullet t' preserve the meat till I git thar."



The Distinctiveness of Character,  
The Strength of Individuality,  
The Delicateness of Detail, and  
The Softness of Definition

NOW! So much in the popular demand  
are easily procured with the

### Convertible Hyperion Diffusion Portrait Lens f4

It satisfactorily subdues the undesirable lines, the deep wrinkles and the facial blemishes. But beautifully and artistically retains the essentials of strong individuality and the distinctiveness of character so that retouching is almost unnecessary. Discriminating photographers tell us that the Convertible Hyperion Diffusion Lens f4 is the ideal lens for Artistic Photography.



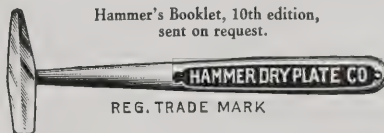
Write for your illustrated folder

**Gundlach-Manhattan Optical Co.**

841 Clinton Avenue S.

Rochester, N. Y.

**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



Hammer's Booklet, 10th edition,  
sent on request.

### HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY



**BECOME A  
PROFESSIONAL  
PHOTOGRAPHER**



**MOTION PICTURE  
COMMERCIAL**

**PORTRAITURE  
NEWS-PHOTO**

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Three to six months' course. Day or evening classes. Easy terms if desired. Largest and Best School of Photography. An interesting, illustrated booklet (free) on choosing a vocation and the exceptional opportunity Photography offers. Ask for Catalogue No. 65.

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269 Canal Street      New York

The Science and Practice of  
Photographic Printing

304  
Pages


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in Cloth

By Lloyd I. Snodgrass, B. S.

Department of Printing and  
Finishing, Illinois College of  
Photography

53  
Illustrations

\$3.00  
Postpaid



A concise, readable book of practical information, not too technical for the amateur, yet comprehensive enough to be of real value to the professional. It includes formulas and definite working directions for all the more common printing processes, together with a clear, scientific explanation of the underlying principles.

For the photographer who wants to know not only HOW but WHY.

ORDER FROM **FRANK V. CHAMBERS**  
636 South Franklin Square - Philadelphia

## Letters to the Editor

April 15, 1924.

Friend Chambers:

I threw a scare into an Amateur Finishing friend the other day. Put this sign in my show-case, so that he could not miss it on his way down town:

*AFTER THEY HAVE DEVELOPED  
FILMS FREE, LET US PRINT  
THEM FREE*

It worked fine.

He came in, all in a froth:

"Watinell do you mean, printemfree?" he blurted out.

"Just what it says. *If you fellows can make money and wear diamonds by developing films for nothing, we members of the Photographic Society expect to roll in wealth by giving prints away.* That notice is in every show-case in town this morning."

"That hits me under the belt," he belowed; "I've just put in a five-hundred-dollar equipment, placed show cards all over town, and signed a contract in a newspaper for a two-month run. It's a darn low down trick."

Just as he was about to slam my door and part friends forever, I said, "By the way, Bob, old man, this is the first of April."

Sincerely,

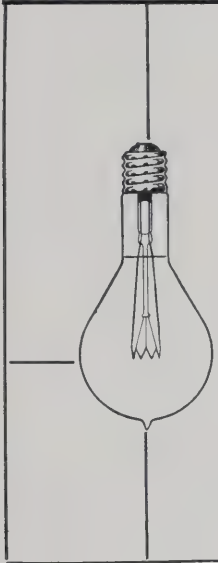
BILL JENNINGS.

✱

The Royal Photographic Society of Great Britain is holding its sixty-ninth annual exhibition in September and October of this year. This is the most representative exhibition of photographic work in the world, and the section sent by American scientific men heretofore has sufficiently demonstrated the place held by this country in supplied photography. It is desirable that American scientific photography should be equally well represented in 1924, and, in order to enable this to be done with as little difficulty as possible, I have arranged to collect and forward American work intended for the scientific section.

This work should consist of prints showing the use of photography for scientific purposes and its application to spectroscopy, astronomy, radiog-

# CENTRAL EXCELALL PLATES



*A plate made to render fancy  
artificial lightings with soft bril-  
liancy under electric light.*

*If you use artificial light, you  
will find a surprise in the print-  
ing quality in Excelall negatives.*

## CENTRAL DRY PLATE COMPANY

57 E. Ninth Street  
New York, N. Y.

St. Louis, Mo.

305 Kamm Building  
San Francisco, Cal.

raphy, biology, etc. Photographs should reach me not later than Saturday, June 14th. They should be mounted but not framed. There are no fees.

I should be glad if any worker who is able to send photographs will communicate with me as soon as possible so that I may arrange for the receiving and entry of the exhibit. A. J. Newton, care of Eastman Kodak Company, Rochester, N. Y.

✱

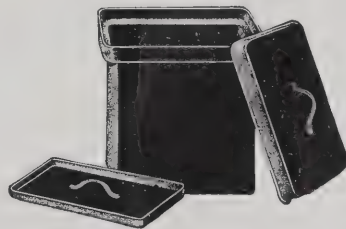
*Re: Prints* is the first issue of a monthly publication to be issued by the Defender Photo Supply Company, Inc., of Rochester, N. Y., which will be sent free of charge to every photographer in the United States and Canada.

The first number is of modest dimension, but it expects to grow and expand as it progresses. The object of the little folder is to foster good business relations, and to keep the progressive photographer informed of all the new things which serve to improve his work and advance his business interests.

To do this, it asks for coöperation and for information of any good or novel idea, plan or method which may be profitable to the profession. Examples of the work of leading photographers will be given and brief sketches of the career of those who make the pictures. The name *Re: Prints* signifies "Concerning Prints," sug-

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First Grade Stock—No Seconds

- No. 2, with cover, to hold eight 5×7 film or plate racks . . . . . \$3.75
- No. 3, with cover, to hold twelve 8×10 film or plate racks . . . . . 5.75
- No. 4, with cover, to hold twenty 5×7 or twelve 7×11 film or plate racks . 4.25

**CHARLES G.  
WILLOUGHBY** INC.  
CAMERA HEADQUARTERS

110 West 32d Street, New York 118 West 44th Street, New York

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## Out-of-Print Numbers of Photo Miniature

OF some issues we have only two or three copies, so if there are any in this list that will be helpful, let your order come along at once.

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|-----|-----|--|
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|     | 33  | The Dark-Room                              |
|     | 34  | More About Development                     |
|     | 37  | Film Photography                           |
|     | 38  | Color Photography                          |
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|     | 52  | Aerial Photography                         |
|     | 55  | Architectural Photography                  |
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|     | 63  | Photography in Advertising                 |
|     | 66  | Practical Methods of Development           |
|     | 69  | Printing-Out Papers                        |
|     | 73  | Panoramic Photography                      |
|     | 76  | The Hand Camera                            |
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|     | 81  | Ozobrome Printing                          |
|     | 88  | Defective Negatives                        |
|     | 93  | Development (Gaslight Papers)              |
|     | 96  | Leaves from an Amateur's Note Book         |
|     | 101 | Photographic Chemicals                     |
|     | 103 | Toning Bromide and Gaslight Prints         |
|     | 106 | Oil and Bromoil Printing                   |
|     | 107 | Hand Camera Work                           |
|     | 114 | Beginners' Troubles                        |
|     | 119 | The Optical Lantern                        |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

**FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

## The Portrait Studio

FOURTH EDITION

A small book (5x7 $\frac{1}{4}$  inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

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Only 75 Cents, Postpaid*

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## Photography as a Scientific Implement

THIS book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is, without doubt, one of the most valuable photographic publications in print, and one which should be in the possession of every photographer.

ORDER DIRECT FROM PRICE, CLOTH, \$9.00

**FRANK V. CHAMBERS**  
636 South Franklin Square, Philadelphia

gesting its purpose and mission. The first number is embellished with three reproductions from excellent photos by Will H. Towles. If you have not received a copy, write to the Defender Photo Supply Company, Inc., Rochester, N. Y.

✱

The Seneca Camera Manufacturing will be moved from Rochester, N. Y., to Rochester, Minn., and merged with the Conley Camera Company, according to an announcement from officials of both concerns. The plant at Central Avenue and Chatham Street will be closed, but the company will maintain an office, sales force and a warehouse in Rochester, N. Y.

The sale of the Seneca Company marks the passing of a Rochester industry which has been active for over twenty years. About three hundred were employed at the plant. The sales and office force are to be retained and the other employees will be given an opportunity to move to Rochester, Minn.

✱

### **Hotel Rates at Kenilworth Inn, Asheville, N. C., the Headquarters for the Middle Atlantic and Southeastern Convention, May 19, 20, 21, 22.**

The scale of special rates from Kenilworth Inn for this Association is as follows (*American plan*):

Rooms, private bath, double beds, when occupied by 2 persons, \$8, \$9, \$10 per day per person.

Single room, without bath, but hot and cold running water, when occupied by 1 person, \$7, \$8, \$9 per day.

Rooms, private bath, twin beds, when occupied by 2 persons, \$9, \$10, \$11, \$12 per day.

Suite 2 rooms, bath between, double beds, when occupied by 4 persons, \$7, \$8 per day per person.

Suite 2 rooms, bath, twin beds, when occupied by 4 persons, \$8, \$9, \$10, \$12 per day per person.

Suite 2 rooms, bath between, when occupied by 2 persons, \$9, \$10, \$12 to \$14 per day per person.

Rooms without bath, but with running water, hot and cold, double beds, for 2 persons, \$6, \$7 per day per person.

Rooms without bath, but with running water, hot and cold, twin beds, for 2 persons, \$7, \$8 per day per person.

*All rates American plan (with meals).*

*Send for your reservation today.*

### **P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.

## **Reliable Photo Supply Houses**

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Everything Photographic

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(Eastman Kodak Co.)  
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NEW YORK, N. Y.

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Autochrome and Ilford Products  
75 Fifth Avenue - - NEW YORK

### **JOHN HAWORTH COMPANY**

(Eastman Kodak Co.)  
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### **HYATT'S SUPPLY CO.**

417 North Broadway, St. Louis, Mo.

### **THE H. LIEBER COMPANY**

24 W. Washington St. - Indianapolis, Ind.

### **MEDO PHOTO SUPPLY CORP.**

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### **GEORGE MURPHY, Inc.**

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### **G. H. PITTMAN & BRO.**

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### **W. SCHILLER & CO.**

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### **STANDARD PHOTO SUPPLY CO.**

(Eastman Kodak Co.)  
125 Baronne St., New Orleans, La.

### **J. SUSSMAN PHOTO STOCK CO.**

223 Park Avenue, Baltimore, Md.

### **SWEET, WALLACH & CO.**

(Eastman Kodak Co.)  
133 North Wabash Ave., Chicago, Ill.

### **Western Photo & Supply Co.**

Photographers' & Photo Engravers' Supplies  
208 N. Wabash Ave., Chicago

### **WILLOUGHBY**

110 West 32d St.  
New York  
Everything Used in Photography

### **ZIMMERMAN BROS.**

(Eastman Kodak Co.)  
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of composition by studying the Old Masters

## The Painters' Series



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The standard work for beginners and advanced workers the world over.

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Three subjects treated in one volume:

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Practical Hints on Composition  
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Bound in Art Canvas

135 Illustrations

**PRICE, \$2.00**

Postage, 15 cents extra

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## AS WE HEARD IT

J. P. Jagielsky has opened a new studio in Newton Falls, Ohio.

Harold Hosch, of Milwaukee, Wis., has taken over the Bauter Studio, Antigo, Wis.

W. F. McCarty, of Frederick, Okla., has taken over the Enloe Studio, Grandfield, Okla.

A. L. Walline has given up his photo business in Gowrie, Iowa, and has moved to Clarion, Iowa.

S. W. Phillipson has opened the Niles Photographic Studio, 33 East Park Avenue, Niles, Ohio.

Gorzycki & Orsak have opened a new studio in Bryan, Texas, which will be known as "The White Rose."

The studio of M. J. Leach, Henderson, Ky., was gutted by fire on April 18th. Origin unknown.

V. H. Surry, of Wenatchee, Wash., has sold his studio and business to A. G. Simmer, also of Wenatchee.

The Sachelie Studio, 571½ Congress Street, Portland, Maine, was destroyed by fire on April 19th. Cause unknown.

Fruitt Brothers, of Columbus, Miss., have purchased the Zea Davis studio, Starkville, Miss., and have already taken possession.

N. McDougall, of Slater, Mo., has sold his studio to A. J. Barnes, formerly of Neosho, Mo., who took immediate possession.

O. R. Moore has returned to his native city, Sturgeon Bay, Wis., after an absence of about fifteen years, and has opened up a studio.

A. C. Meinhardt, who operates one of the largest studios in El Paso, Texas, has opened another studio at 307 West Washington Street, Phoenix, Arizona.

On account of ill health, George Booth, owner and manager of the Booth Studio, Perry, Iowa, has sold his studio to Clyde Edmondson and Elmer Darmer.

E. P. Porter, of Urbana, Ohio, has purchased the Le Mon Studio, which is located in the Arcade, Springfield, Ohio. Mr. and Mrs. Le Mon have left for New York City.

Mr. and Mrs. M. Borodziej have returned to Wausaukee, Wis., from Chicago, where they made their home during the winter. Mr. Borodziej will re-open his studio in Wausaukee.

Lillian T. Blake, photographer, 4039 Eighteenth Street, San Francisco, Calif., entered a voluntary petition in bankruptcy on April 17th; in Federal Court. She said the Blake Studios, 207 Powell Street, had liabilities of \$21,863.95 and assets of \$150.

Albert H. Maynard, Victoria, B. C., has gone into partnership with P. G. Stewart, of Vancouver. The Maynard photographic supply business has been moved from the long-established site on Pandora Avenue to 734 Yates Street, Victoria, B. C.



THE OLDEST PHOTOGRAPHIC WEEKLY IN AMERICA—Established August, 1907

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.  
Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 875

Wednesday, May 14, 1924

Price 5 Cents  
\$2.00 per Year, Post Free

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## Editorial Notes

The printing process of the future will in all probability rely exclusively upon the silver salts as the sensitive medium. Statistics seem to show that the other processes are finding a diminishing number of adherents, notwithstanding their popularity among the pictorial protagonists. The tendency is towards simplification of operations, and "control" is being discarded in printing in favor of greater attention being paid to the preparation of the negative. Hence the number and variety of screens and filters on the market. The latter, if properly used, obviate control in photographic printing, for, given a properly gradated negative, there is no necessity

to do more than take a straight print from it. This was demonstrated by the old masters in photography years ago, and holds good today.

✱

Colored photographs give the *Chattanooga News* (Tennessee) the opportunity of applauding the Cline Studios of that city. "The never ending variety of scenic beauty surrounding Chattanooga has lent itself to the great choice of hand colored photographs which are offered to the public." The Cline Studios is a busy place, we are further told, and altogether the article is a hearty endorsement of hand colored photographic work for which there is a great demand apparently. Truly, the variety of results which the enterprising photographer is enabled to offer his public is wonderfully large. All he has to do is to study and cater to the tastes of his patrons, which are without confines and limits, and success rewards his efforts.

✱

Microscopist, photographer, chemist, hand-writing and finger print expert, Wilbur Turner, the well-known detective of Boston, Mass., has just finished his three-thousandth case. He has had a long career in the unraveling of crime mysteries and the story of it as printed in *The Boston Herald*

reads very like a romance and quite as fascinating as that of Sherlock Holmes. Mainly Mr. Turner has relied upon the microscope and photography for his evidence. In cases of murder and forgery, his testimony has proved particularly valuable and conclusive. It is an unpleasant atmosphere for a man to live in, but law and justice must be administered, and science—photographic science—must do the dirty work of unraveling the causes and responsibilities of crime. And the more the criminal classes stand in dread of the well-nigh irrefutable testimony of camera, lens and sensitive surface, the better society is likely to become.

\*

We thought spirit photography was dead as a door nail, or as a coffin nail, but here is the *Scientific American* renewing its offer to pay traveling expenses and hotel bills of certain mediums if they will submit their claims to the tests of a committee. We don't think anything will come of the offer and hope it won't. By all the rules of evidence, the matter has been driven out of the court of public opinion, so why waste time in flogging a dead horse? Half a century's monkeying with the matter has failed to produce anything worth a moment's serious consideration. We strongly advise *The Scientific American* not further to waste its time, space and money on the futility. The spirit photograph is like the philosopher's stone, there's no such thing.

\*

Several cuttings reach us on the installation by police departments of photographic rogues galleries, and the uses of photography in the detection of crime. It is a regrettable necessity in the present stage of our so-called civilization that photography which ministers to the legitimate pleasure and profit of so many, should be employed for so sinister a purpose as the prevention and detection of crime, and lamentable that crime should be so largely existent in our midst, but there it is, and sociology and education seem powerless to alter matters. It

is, in the circumstances, fortunate that the perfection of modern photography renders it so amenable to the ends of justice. One wonders, at times, whether the world is getting better when recourse has to be had to such extraordinary methods of keeping so large a proportion of the population in the "straight and narrow."

\*

Leo C. Whitney, for the past two years has been studying how to make still pictures with the action and naturalness of a "movie." So he has worked out a machine, the front of which is decorated with a cardboard "House that Jack Built." From its six amazing windows popped quacking ducks, bouncing monkeys, singing canaries, animated cartoons of Maggie and Jiggs, jumping rabbits and scurrying mice. While his baby subjects registered glee and breathless curiosity, Whitney photographed them with his special apparatus. He contends that by not interrupting them with a request to hold still, some of the pictures will be more animated and lifelike than by the usual methods. "There are tricks in every trade," and "nothing succeeds like success" are two observations evoked by Mr. Whitney's adroitness.

\* \*

A. O. Clement, of Goldsboro, N. C., has recently opened a new studio and the local *Argus* and *News* accord him very considerable publicity on the happy event. The studio is described as one of the handsomest—if not the handsomest—in the State, and from what is printed about it, Mr. Clement has every reason to be proud of his complete and beautiful installation. At the formal opening, large crowds of people attended, and there was an orchestra to enliven the proceedings. There are, it seems, besides a reception room, two studios, and five workrooms; so it will be inferred that Mr. Clement has considerable facilities for doing a large and increasing business. Our readers are already familiar with the quality of Mr. Clement's work. The BULLETIN OF PHOTOGRAPHY in adding

its congratulations takes occasion to hold up Mr. Clement's example as inviting imitation in all parts of the country, especially in obtaining publicity in local newspapers which, nowadays, appear only too anxious and willing to write up photographic matters if given the opportunity. We have evidence of this fact by almost every mail.

\*

Dr. Kuehne, head of the department of Physics of Texas University, Austin, has a photographic collection on view there which is attracting much local attention. Among the autochrome pictures are views of the outcropping of Texas red granite up the Colorado river from Austin, unusual scenes in Yellowstone National Park, portraiture, studies in character, nature scenes and clouds. Doctor Kuehne is an authority on atomic structure in the realm of animal magnetism, but he appears to be a true amateur in the realm of photography, which he has followed as a hobby for many years. We are especially glad to note that he uses the camera for the special purpose of exalting the scenic and other attributes of the great Lone Star State of Texas, but little known to the inhabitants of the Eastern parts of the United States.

\*

Harvey B. Carlton, one of the first camera men of Rochester, N. Y., died there recently. He organized the Rochester camera works and later the Rochester Camera and Supply, which was subsequently merged with the Rochester Optical and Camera Company. This company was later sold to the Eastman Kodak Company. In later years he entered the fishing reel and automobile business. He is survived by several children and grandchildren.

\*

The moral of the following incident appears to be that you should always carry your dated photograph on you. Recently a young couple arrived on a Mexican ship in New York and were denied admission to the United States because they had no

wedding certificate. Passengers tried to help, with assurances of a bona-fide wedding having taken place, but vainly. The inspector was about to order the youthful bride to be held, when she suddenly remembered having a photograph, taken immediately after the wedding. The inspector glanced at the picture, then at the girl, and she was admitted to the land of the free. It is refreshing and at the same time astonishing how convincing photographic evidence is to the official mind. The case cited is important, because in recent years admission to this country is not so easy as it formerly was.

\*

### Copying Positives on Glass, Paper or Porcelain

The copying of positives so that a good negative may be the result is not such an easy matter as may generally be supposed.

Sometimes the positive to be copied is a tintype, one that has yellowed considerably either through faulty manipulation in the first place or through age, or sometimes through a change in the color in the gum used in making the varnish.

In any case, if it is a tintype, or more correctly stated a ferrotype, the plate should be flowed over with either benzine or benzole, so as to rid the surface of the old varnish, then revarnish with a good varnish made with benzole and gum Dammar, the best results will then be obtained in the negative because of the clean revitalized surface.

If the positive to be copied is an old ambrotype or a plain collodion positive upon glass, the only way to make it a little more brilliant, if it has become soiled by handling, will be to flood the surface over perhaps a dozen times with the albumen of one egg in a pint of water, which should be well churned in a rotary egg whisk, mixing one dram of strong water ammonia, then straining this through cheese-cloth, and filtering through cotton.

Flooding the plate with this will clean it, when it has become well washed and dried,



it may be allowed to remain and copied or it may be varnished or revarnished as the case may be.

Paper prints, if made upon albumenized paper or gelatine paper, that have been printed and toned, can be brightened up by the use of a small quantity of white wax dissolved in benzole.

By a careful application of the above and finishing with a piece of canton flannel, the print will brighten up considerably and produce a far better negative than if copied without this cleaning process. Sometimes a platinum print has to be copied, one that has become very yellow in the high lights, caused by imperfect clearing in the first place or by imperfect washing.

If the color is very decided, the print should be removed from the mount, or if it is not mounted, so much the better. Make up the following preparation:

Ordinary commercial chloride	
of lime .....	1/2 lb.
Water .....	2 pts.

Shake the mixture well. Allow the undissolved portion to settle. Take four ounces of the clear portion, add four ounces of water, place the dry print into this, let it soak for about one minute. Prepare another solution in a tray composed of:

Hydrochloric acid, C. P.....	1 oz.
Water .....	16 oz.

Remove the print from the chloride of lime and water mixture, immerse it directly into the acid solution. Immediately a strong smell of chlorine will become evident. At the same time the high lights in the print will brighten up to the original white of the paper. All trace of iron that was left in the print in the first place will become dissolved. The print must now be well washed and dried and remounted if necessary.

Upon drawing down the cleaning process will become fully evident. The print will look like a new one.

This process may be considered somewhat strenuous. It is not. No platinum

print in black ever suffered by the above treatment.

Sometimes the use of oxalic acid has been advocated, but this will not approach the lime preparation described.

Portraits in porcelain require considerable care before copying, whenever it is found necessary. If the plate has been varnished, the only thing to do is to dissolve the varnish upon the plate by using the same kind of a solvent as used in the first place. In most cases the flooding of the plate a few times with wood alcohol answers the purpose, then revarnishing.

If the plate has never been varnished, it should be washed under the faucet and the surface wiped with a tuft of absorbent cotton, then placed in a bath of plain hypo for a few minutes, then well washed and coated with amyl-acetate collodion. This treatment will brighten a faded porcelain print and make it fit to reproduce a real good copy.

✱

## Never Heard of You

FRANK FARRINGTON

If we were all as important as we think, there would be no need of any such thing as advertising. The reason why some photographers do not advertise at all, or to amount to anything, is that they think that everyone in town knows they are there and ready to make pictures.

Perhaps you have been in your present location ten years. Do you dare make a wager that you can go out on the street and ask everyone who comes along where "Smith's studio is," inquiring for your own studio by name, and get the right answer from half the people asked?

It is remarkable that so few people know about us and about our business when to us our affairs have seemed so important for so long.

People whom you meet around town, who even call you by name, often fail to identify you with your business, perhaps have no idea what is your occupation. People who pass by your studio entrance every day may



PROFESSOR MUNSTENBURG

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



MARTIN LOEFLER

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



easily do so without giving it a thought, without knowing or wondering about it.

Few people think anything at all about photographic studios until the day comes when they are impelled to patronize one, and then they ask someone they think ought to know, or they dig down into their memories for something they have heard sometime about some studio.

To the photographer, the photographic business is a highly important part of life. To the average citizen, it is given only an occasional thought. To the photographer, his own studio is the most, certainly one of the most, important in town. He cannot see why anyone should consider having a picture made without at least giving consideration to his work. To the people in general, even to those who know the local studios, that photographer may be outside of consideration, despite his own faith in his importance.

It would surprise almost any of us to

know how many people in our own city block know nothing about us and care less.

The answer is "Advertise." See that the people who ought to know about you, who you think do know about you, know as much as you believe they do. Teach them through suitable advertising. Make your studio name so well-known in your section that anybody asking where your studio is, will get a prompt answer, quoted right from your advertising and therefore correct.

And see that your advertising associates the name of your studio with the thought of high-class work and service. The manufacturers of Mellin's Food used to feature the catch phrase, "We are advertised by our loving friends." That is a fine way to be advertised and I hope you, Mr. Photographer, are advertised in that same way. But, please note, Mellin's Food did not leave it to its loving friends to do all the advertising. It spent money freely in doing its own advertising as well.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The advantage of attending a good big Convention is going to be within the reach of photographers in practically every section of the country this year. Looks like 1924 was doing down as The Convention Year. The New England and the Middle Atlantic-Southeastern Photographers' Associations will be the only Amalgamated Associations holding their individual conventions in the States, while the Ontario Society will hold its meeting, as usual, across the border—then there's the joint Convention of the Photographers' Association of California and the Pacific Northwest Association.

The "Twin Convention" at Asheville is only a week off and has all the earmarks of being a grand success. The list of exhibitors shows practically all the large manufacturers and dealers as having taken space and we well know they won't go where they don't expect a crowd. Both programs, demonstrations and entertainment, seem to furnish all that can be desired, so members of the Middle Atlantic States and Southeastern Associations who don't take in this "big, double show for the price of one," will be out of luck on inspiration this year.

The second of the Big Conventions is the

National, which, as you all know, will be at Milwaukee, August 4th to 9th. President Stearns expects to have his program completed in about ten days; exhibitors' plans will have been released by the middle of May; reduced fares have been secured from the railroads, (and all will be glad to learn, we are going to use the old familiar identification certificate which you obtain from your local agent—no more writing the Secretary for them this year). Special rates at the hotels secured and last but not least the Picture Exhibit. That's up to you. You can "make it or break it" as the saying goes. The Easter rush is over, why not pick out your three best pieces of photography while still fresh in mind, make up the prints and have them ready to drop in the mail July 1st. The 19th of July, you remember, is the last day they will be accepted at Milwaukee for opening.

Following close on the National, will be the combined Convention at Portland, Oregon, of the Pacific Northwest and the California Associations. We haven't heard much about their program, but "true Western style" has been vouchsafed and we know what that means.

### ITINERANTS

Here is our first release on the way various cities and counties license the itinerate photographer. Kern County, California, affixes the following fee for operating outside of corporate limits of cities:

"Photographer—Itinerate, daily \$5.00.

"Photographers, with a fixed place of business in the County of Kern, annually \$8.00; quarterly \$2.00."

The City of Bakersfield, California, goes to more length in their License Ordinance No. 190, Section No. 29, as follows:

### PHOTOGRAPHERS

#### Section 29

Every person, firm or corporation engaged in the business of photographing or picture making, or any business connected therewith, the license fee shall be as follows:

(a) From those who have a regular and permanent place of business where photographs are made, the sum of twenty-five dollars (\$25.00) per year.

(b) From those who have no regular established place of business, but make photographs or sell photographs and charge and receive remuneration therefor, the sum of twenty-five dollars (\$25.00) per quarter.

(c) From those who peddle tickets to apply in whole or in part payment of photographs or frames by any person, firm or corporation who has not a fixed and permanent place of business in the City of Bakersfield, or from those soliciting orders for the same, or for anything in any way connected with the business of photographs or soliciting orders for frames, or for soliciting orders for enlarged or retouched photographs, the sum of fifty dollars (\$50.00) per quarter or any fractional part thereof.

For the purpose of determining what persons, firms or corporations fall within the

## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Middle Atlantic . . . }	Kenilworth Inn, . . . }	May 19, 20, 21, 22 . .	{ Orren Jack Turner, Princeton, N. J.
Southeastern . . . }	Asheville, N. C. . . }		{ Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.
Missouri Valley . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . }	Portland, Ore. . . . }	August 25, 26, 27, 28 .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . }			{ C. F. Richardson, Milwaukie, Ore.
New England . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . .	Oklahoma City, Okla. .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .		J. A. Glander, Manitowoc, Wis.

purview of the above provision, the words "A FIXED, PERMANENT PLACE OF BUSINESS" are hereby declared to refer and relate only to those persons, firms and corporations who have their head-quarters permanently established in the City of Bakersfield, and who from each established place of business furnish the materials from which frames and other things referred to in the foregoing Section are made.

✽

## Tact in Business

C. H. CLAUDY

"I had an argument with a woman today," said the Young Photographer, as he and his old friend sat at lunch. "She could not find a single picture out of twelve poses which suited her and wanted me to pose her all over again."

"Yes, yes, go on," encouraged the Old Photographer.

"Oh, I had to give in to her in the end. She is coming back."

"The day she comes back and sits for that new lot of pictures I will buy you the best lunch you can order in this place!" laughed the older man.

"What do you mean?"

"I mean you have lost a patron," continued his friend. "I mean that a favor graciously granted is doubled in value. The new sitting should have been given so willingly and so gladly that the woman would have had it right then and there. You should have agreed with her that the pictures did not do her justice and have had this new sitting done as a favor to you rather than a favor to her."

"But the proofs . . ."

"Had nothing to do with it," interrupted his friend. "It was not a case of good work or bad, of fine lighting or poor. It was a case of not losing a customer, of making a finicky woman happy, of holding business, of demonstrating Marshall Field's old mercantile adage 'The customer is always right!'"

"Too many of us overlook the fact that

a favor granted freely is a real help to business. If we grant favors after haggling and argument, we get no credit for them and it leaves an unpleasant feeling in the customer's mind.

"If you intend to grant a customer's request, grant it willingly and gladly. If you are not going to grant it, say so positively and stand by your guns. Make up your mind whether you would rather grant the request or lose the business. Having made up your mind, stand by your decision. If the customer's business and influence is of sufficient value to justify your granting the request, do it so graciously that you put that customer under obligations.

"In a discussion with a customer, the question of right and wrong does not enter. The question of justice does not figure. It is just a cold blooded question of dollars and cents. You are willing to pay, in advertising, about five dollars for each real customer the 'ad' would bring in. If the value of a new customer is five dollars, an old customer is even more valuable. The new customers you do not get is a negligible quantity. An old customer you have driven away becomes an active enemy of your studio. She advises people to stay away. So if we can call the cash value of a new customer five dollars, certainly an old customer we are about to lose is worth double that price.

"The other day I bought a new hat and had it sent home. It was a rather expensive hat, but its spotless whiteness appealed to me. It was a Panama. When I went home that night and put on my new hat, I saw a bad spot on it. I was as mad as a hornet and took the hat down town with me the next morning, intending to demand my money back. I took it out of the bag and showed it to the salesman. He took the wind out of my sails by thanking me for bringing it back, explaining how humiliated he was that they had delivered a hat in that condition, and pulled down a duplicate and took me so by surprise that I forgot all my



anger. He was more indignant than I. As I walked over to my studio I wondered if after all, I couldn't have moistened a cloth and wiped the spot off and saved him all that trouble!

"The slightest disposition on the part of that salesman to compromise, to have the hat cleaned, to suggest that perhaps my hand was dirty when I put it on, or anything of that sort would have chased me away from that place forever.

"If there is any real defect in a picture it is bad policy to try to justify it. It is poor business to try to talk a customer into taking it. Better call it to her attention and explain that you won't have your signature to a picture which is not absolutely perfect. Do it over, even if you lose money on the deal. In such a case you get something more than money. You get reputation, which in the long haul is money, the best money there is, because it is present and future money, while the defective picture delivered is present money and no future. Some one will point out the defect later on if you don't.

"No photographer can afford to have arguments in his reception room. It is poor business to have waiting customers hear such things. In those rare cases, where the customer demands something unreasonable, when you would rather lose the business than grant the request, make it understood instantly that you will not do it. Say it in such a positive and absolute way that argument is avoided. But where the customer

has asked something, no matter how unreasonable, that you would rather grant than lose the business, do it cheerfully and gladly.

" 'I will make it over for cost' is the most unfortunate expression ever used to a patron. If you tell the truth and actually do the work for cost, you betray to the customer just what cost is, which is bad policy. If you do not do it for cost, you are not honest with your customer and that is worse.

"He who gives cheerfully, doubles his gift. If you so wince inside at injustice done you, remember that people who sell anything play a great game with people who buy. If we lose a trick now, to win the odd one at the end of the game, it is a good play. The prize of dollars and reputation is well worth playing for."

"I guess I will have to buy you that lunch," said the younger man, "but when will it be? If you try to collect, I will explain to you that the woman will come back yet. But if she does come, I will eat on you."

\*

### An Artistic Advertising Plaque

As an incentive to have one's photograph taken nothing could be more helpful than the refined and artistic embossed plaque, issued by the Hammer Dry Pate Company of St. Louis, and of which our illustration is a reproduction. The plaque is supported by a strut at the back and can be placed any-



where—on a shelf, in a window, on a mantel, on any flat surface where it may catch the eye of a passer-by.

The inscription "Somebody Somewhere Wants Your Photograph" is an eminently suggestive and inspiring one. It lingers in the mind and is, therefore, good advertising. All photographers should have one.

Our readers may obtain one of these plaques by addressing The Hammer Dry Plate Company, St. Louis, Mo.

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### Is Development Chemical or Physical ?

It has always been a question with investigators of photographic phenomena, what is the nature of the latent image? In what way is the negative produced from the impulse set up by light vibration in the bromide of silver gelatine film?

The usual reply to this question is pretty much as follows:

A disturbing action is originated among the molecules of silver gelatine bromide by the impulse of the light acting upon the film during exposure and when the film so acted upon is submitted to that agent we call, for want of a better name, the developer, this developer continues the action of the light, or the light converts the silver bromide into a combination which contains less bromine, a sub-bromide, and this sub-bromide is still further reduced by the developer into metallic silver, but evidently all definitions contradict one another.

We know this much to start with—that it is impossible to obtain as brilliant an image by a continued exposure to light of the dry plate as we get by exposure comparatively brief and subsequent development. Even if it be true that there is a reduction of the silver bromide it is hardly possible to get it in a metallic state by continued action of the light on a gelatine plate.

The answer which implies that the action of the light and that of the developer are different in principle seems to accord more with facts, but, nevertheless, it only partially



Ball Room at Kenilworth Inn, which will be used for Demonstrations and Lectures

## REGISTER AT KENILWORTH INN *for* PROFIT PLEASURE

HEADQUARTERS OF THE  
Middle Atlantic and  
Southeastern Convention

May 19, 20, 21 and 22

KENILWORTH INN  
Biltmore, <sup>NEAR</sup> ASHEVILLE, N. C.

*During the convention, special rates from \$8 per day and up per person, includes meals.*



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## HELIAR LENSES AT SPECIAL PRICES

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8¼ inch . . .	\$74.80
9½ inch . . .	88.00
11¾ inch . . .	125.00
14 inch . . .	165.00
16½ inch . . .	220.00
19 inch . . .	264.00

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## WILLOUGHBY

110 West 32nd Street, New York City

Branch Store: 118 W. 44th Street, New York

explains things—that is, it is very incomplete.

If we expose a gelatine plate to the action of light and then submit it to a bath of sodium hyposulphite without previous development we can by subsequent development get from the cleared plate an image which is probably a silver-reduced image.

It would follow, therefore, that some silver at least must have been retained in the emulsion in those parts which had been exposed to light.

Hypsulphite of soda decomposes the supposed sub-bromide of silver. It has, therefore, done part of the work which the developer is expected to do.

But we can hardly contend that a strongly developed negative contains only twice the amount, say, of metallic silver as that which has only been submitted to the hypo. We can almost positively affirm that the developer reduces the bromide of silver in a normally exposed plate, this may be granted as well as the contention that it does not

reduce the bromide of silver in a film which has not been exposed to light.

However, we cannot positively say that the developer does not act upon the unexposed portions of a plate which has been exposed. The peculiar structural conditions of a gelatine silver emulsion makes the difference.

In the making of an emulsion it is well known that the molecules of the silver bromide gather together in little groups—sort of aggregation of molecules (ripening of the emulsion as it is called). A complete dry plate ready for action, therefore, contains more or less granularity. When the plate is exposed, these groups suffer decomposition at one portion only, for you must bear in mind that a molecule is supposed to be spherical and not a disc. The side acted upon by the light is decomposed. Now there may be among the aggregation of these molecules some lower in bromine (sub-bromides) and in those parts of the molecule which are not toward the light (the dark hemisphere, as it were) have unchanged silver bromide. The light directly has not penetrated so far.

Molecules of different constitution are, therefore, in juxtaposition. It is possible that light disturbing the equilibrium of these molecules sets up an electric action (dissociation), or, if we allow some of the recent theories, a sort of chemical ferment is produced which continues the incipient reduction, carrying on the process from the exposed to the non-exposed molecules during the development.

The alkaline developer may be said, therefore, to react in this way. We have a group of molecules symbolized as  $\text{Ag}_2 \text{Br}$ ,  $\text{Ag Br} +$ ,  $\text{Ag Br}-$ .

Bromine is taken from the first molecule, consisting of sub-bromide, and two atoms of silver are set free in a nascent state, and in this state one atom of silver may combine with the adjoining molecule of bromide of silver making a combination like this  $\text{Ag}$ ,  $\text{Ag}_2 \text{Br}$ ,  $\text{AgBr}$ . Similarly the developer reacts in a reducing sense on the molecule of





Aimé du Pont, famous Fifth Avenue studio, uses this simple arrangement of four Cooper Hewitt tubes to furnish the foundation of those exquisite treatments that have so distinguished its work.

## Cost No More Per Plate Than Daylight



**BETTER THAN  
DAYLIGHT**

**L**IGHT and the skill of the artist unlock every possibility of the portrait camera. For more than twenty years, leading artists everywhere have found Cooper Hewitt light the backbone of studio technique.

The cost per plate is no more than daylight. There are more sitters, more satisfactory plates—with no limitations as to weather and time. The cool, clear, actinic Cooper Hewitt rays make results certain and controllable. Every exposure is a step in a sale.

Twenty years of standard service to the profession have made Cooper Hewitt mean more to photographers than simply a lighting equipment. There is service, authority, helpfulness, based on true professional understanding, to back the Cooper Hewitt product. It is help that even the most prominent photographers do not hesitate to use.

Learn all you can about Cooper Hewitt. Start, if you wish, with the effects obtainable from a single tube. Several of the country's most successful photographers have never required more than four.

The Cooper Hewitt man will be glad to talk to you. Write him at Hoboken, or the nearest branch office. Complete descriptive literature will be sent upon request.

**COOPER HEWITT ELECTRIC CO., Hoboken, N. J.**

Boston  
Charlotte  
Chicago

Cincinnati  
Cleveland  
Detroit

Los Angeles  
Philadelphia  
Pittsburgh

St. Louis  
Syracuse

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

sub-bromide, producing Ag, Ag, Ag<sub>2</sub>Br, and so on until finally the whole group is reduced. The more complex the group of bromide of silver molecules the more protracted this sort of ferment-like action will be.

This would give a rational explanation of the experienced fact that a coarse-grained emulsion (strongly ripened one) is always more highly sensitive to light than a fine-grained emulsion—one not allowed to fully ripen, a slow emulsion.

These notions about the action of the developer are not offered by the experimenters engaged in this most important investigation as the only possible action of light and agency of the developer, but only suggestive as a theory which may act as a

guiding thread through this worse-than-Cretan labyrinth. It is not likely, in the light of all the marvelous results in physical chemistry, that what is called chemical action is alone sufficient to explain the phenomena. Physical action may be able to better explain the marvelous development of the latent image.

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## Your Last Chance for the "Twin" Convention at Asheville, N. C., May 19th to 22d

Round-trip summer tourist tickets at reduced rates to Asheville will be on sale daily, May 15th to September 30th, inclusive, and bear final return limit of October 31st, 1924. Liberal stop-over privileges at any point on either going or return journey or both.

The following is a partial list of special reduced rates:—New York City, \$40.40; Philadelphia, \$35.20; Washington, \$27.40; Pittsburgh, \$42.65; Chicago, \$40.90; St. Louis, \$38.65; Cincinnati, \$24.70; Columbus, Ohio, \$31.60; Cleveland, Ohio, \$39.35; Dayton, Ohio, \$27.85; Detroit, \$39.71; Toledo, Ohio, \$36.40; Lexington, Ky., \$19.85; Atlanta, \$14.70; Jacksonville, \$27.50; New Orleans, \$35.45; Nashville, \$20.80; Memphis, \$24.95; Montgomery, \$24.80; Norfolk, \$25.75; Richmond, \$19.90; Charleston, W. Va., \$31.65; Miami, Fla., \$53.84.

Correspondingly low fares from other points—inquire of your local ticket agent for special round-trip tourist ticket to Asheville, N. C., the "Land of the Sky."

Two silver loving cups will be awarded at the "Twin" Convention (May 19 to 22) for the best *two sets of three* Portraits.

One silver loving cup for the best *set of three* Commercial prints.

The above prizes will be awarded for the best set of three prints regardless of where the contestants reside.

Certificates of Merit will *also* be awarded to members residing in the "Twin" terri-

**REDUCTION in price, all sizes. Simplicity of construction with low overhead puts the Struss Pictorial Lens in your hands at about half the price of others of equal speed and focal length. And this pioneer soft focus lens has given distinction to the work of professionals and amateurs all over the world for years. Booklet explains exclusive features.**  
FRED'K W. KEASBEY, Box 303, Morristown, N. J.

*Here's your chance to get a thorough knowledge of composition by studying the Old Masters*

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FROM these little books you may draw not only inspiration for true art but you may analyze the very construction of composition, and upon application of the art principles, have a better understanding of the making of a picture.

Our selection is limited, but we have been fortunate in securing copies of

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636 South Franklin Square, Philadelphia, Pa.

# WOLLENSAK LENSES

## for Every Professional Purpose

*"What characteristics of Wollensak Lenses and the work they produce do you like best?"*

A few of the hundreds of studios using Wollensak equipment were requested to give their answer to the above question. Here are some of their replies, representing a coast-to-coast opinion—Portland, Maine, to Portland, Oregon.

"The ability to get softness or sharpness."—ROGER PAUL JORDAN, Portland, Maine.

"Their luminous quality and softness."—WM. SHEWELL ELLIS, Philadelphia.

"Speed, roundness and wonderful softness."—HARRIS & EWING, Washington, D. C.

"Definition without harshness, softness without 'mush.'"—W. O. BRECKON, Pittsburgh.

"The absence of 'wiry' so characteristic of most lenses where depth of focus is a necessary quality."—HERBERT STOKES, of Crowley-Stokes, Cleveland.

"Pleasing softness and lack of hardness."—D. D. SPELLMAN, Detroit.

"Speed, variety of results, and their adaptability."—TRIMPEY STUDIOS, Baraboo, Wis.

"The Vitax *f*3.8 will make as sharp or as soft a negative as you want."—GRADY STUDIO, Seattle, Wash.

"They produce sharp negatives, but not wiry sharp. They are fast and give better modeling than any lenses I have ever used."—O. L. MARKHAM, Portland, Ore.



The verdict seems to be quite unanimous. And here are the reasons why: Vitax *f*3.8 and Velostigmat *f*4.5, when used in portrait work, give sharpness and definition without objectionable wiry; the Verito renders a delightful softness, without "mush," and sharpness by slightly stopping down.

Regardless of whether you plan to buy a Wollensak objective, we would consider it a pleasure to help you find a solution to your lens problems, or to advise you concerning your equipment.

## WOLLENSAK OPTICAL CO.

### Rochester — New York

*Makers of Distinctive Lenses that make Distinctive Pictures*



[ This is one of a series of ads, giving the user's viewpoint instead of our own. Watch for the rest of this series. ]

Please mention "Bulletin of Photography" when Corresponding with Advertisers



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See the Nimble Dollar  
chasing after you to in-  
duce you to invest it in

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It knows how much it  
shall profit thereby,  
because it gets better  
worth for what it gives.

You get more value for  
the money expended.

Ask us and we shall be  
glad to enlighten you  
on our methods.



tory (5 for Portraiture and 5 for Commercial).

**RULES:**—Original negatives must have been made within the past year and all work finished in the contestant's establishment.

A group of three prints must be entered. Use your own individuality as to size and finish.

Exhibitors that do not care to compete should mark their package "Complimentary." Prints must arrive on or before May 16th. Address—Jas. E. Thompson, c/o Kenilworth Inn, Asheville, N. C.



One of the Prize Cups (sterling silver, gold lined and thirteen inches high). All three cups are identical in design and size, but of course the engraving is different.

Reports from every section predict a record attendance and we advise that you send in your membership and make hotel reservation today. Reserve your Pullman in advance or sleep in an "upper."

MEET US IN THE "LAND OF THE SKY," MAY 19-22. THE GLAD HAND AWAITS YOU.

## Last Call for Accommodations! DON'T DELAY!

**Twin Convention, May 19th to 22d,  
Asheville, N. C.**

When purchasing your transportation, ask your local agent for the special summer round-trip ticket to Asheville (effective May 15 and good for six months).

Our headquarters—Kenilworth Inn—offers special rates, American plan from \$6.00 to \$14.00 per day, according to size, location and appointment of rooms. Rates in detail were published in a previous issue of this magazine. The following hotels are also submitted for your consideration:

EUROPEAN PLAN HOTELS		<i>Rates per Day</i>
The Langren, Broadway and College Street,	\$2.00 to \$6.00	
Swannanoa-Berkley, Biltmore Avenue	1.50 to 2.50	
Jenkins Hotel, Haywood Street	1.50 to 3.00	
Glen Rock, Depot Street	1.50 to 2.50	
The Florence, Depot Street	1.50 to 2.50	
The Gladstone, Depot Street	1.50 to 2.00	

AMERICAN PLAN HOTELS		<i>Rates per Day</i>
Kenilworth Inn, Headquarters	6.00 to 14.00	
The Manor, Charlotte Street	8.00 to 10.00	
Margo Terrace, North French Broad Ave.	5.00 and 6.00	
Grove Park Inn, Sunset Mountain	12.00 and up	
Princess Anne, Chestnut Street	4.00 to 7.00	

		<i>Rates per Week</i>
The Southern, Biltmore Avenue	\$15.00	
The Avenmore, Haywood Street	15.00	

BOARDING HOUSES		<i>Rates per Week</i>
Bon Air, 66 Ashland Avenue	\$10.00 and up	
Biltmore Tea Garden (Near Kenilworth Inn)	20.00 and up	
The Kenwood (Near Kenilworth Inn)	15.00 and up	
Mrs. J. D. Bourne, 293 Biltmore Avenue	8.00 to 10.00	
Mrs. O. M. Coston, 508 Biltmore Avenue	15.00 to 30.00	
Courtland Terrace, 37 Courtland Avenue	20.00 to 25.00	
Mrs. J. E. Dickerson, 81 Charlotte Street	22.00 and up	
The Elm, 42 Walnut Street	10.50 and up	
Knickerbocker, 77 College Street	15.00 to 35.00	
New Southland, 78 Biltmore Avenue	10.00 and up	
Pine Grove, 18 Oak Street,	15.00 to 30.00	
Rosewood Inn, 45 Spruce Street	12.50 to 15.00	
St. Dunstan's Lodge, 83 St. Dunstan's Rd.	17.50 to 25.00	
The Sharon, 68 Church Street	10.00 to 12.50	
The Willard, 57 Spruce Street	15.00 and up	
Mrs. M. D. Wright, 68 College Street	15.00 to 25.00	
Y. M. C. A., Woodfin Street	8.00 to 10.00	
Forest Hill Inn, Forest Hill Park	On application	

ROOMS ONLY		<i>Rates per Week</i>
W. E. Bowers, 72 College Street	3.00 to 15.00	
Mrs. J. P. Coston, 90 Church Street	5.00 and up	
Mrs. T. W. Dobson, 66 Flint Street	6.00 to 8.00	
Forest Hill, 26 Arden Road	8.00	
Mrs. Estelle Harding, 78 Ashland Avenue	5.00	
Mrs. J. A. Lee, 26 Flint Street,	7.00	
Modern Home Hotel, 30 Broadway	5.00	
Red Bird Cottage, 24 Oak Street	On Application	

CAFES, CAFETERIAS, RESTAURANTS AND TEA ROOMS	
Athens Café, 5 Southwest Pack Square	
Biltmore Tea Garden, Biltmore, N. C.	
Café De Luxe, Patton Avenue	
Blue Ribbon Tea Room, 12 Church Street	
Good Health Place, 85 Patton Avenue	
Crystal Café, East Pack Square	
Whitehouse Inn and Tea Room, 80 Edgemont Road	
Haywood Tea Room, Haywood Street	
The Plaza, 7 West Pack Square	
Putnam Grill, Walnut Street	
S. & W. Cafeteria, Patton Avenue	
Y. W. C. A. Cafeteria, and Lunch Room, Haywood Street	
Moxley's Café and Sandwich Shop, Broadway	
Haywood Café, Haywood Street	



## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

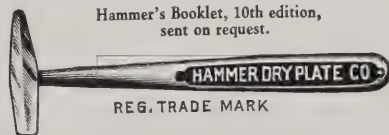
ENLARGING IN ALL ITS BRANCHES  
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*Write for price list No. 8.*

*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

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**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



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**PLATINOTYPE**—Sepia and Black  
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**SATISTA**—Black only. Excellent for water colors  
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Our **Kodak Finishers'**  
**DELIVERY ENVELOPES**

Are being used in every corner of the U.S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE. Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

## PRINT PERFECTION AND HOW TO ATTAIN IT

**DR. B. T. J. GLOVER**

*Price: Cloth, \$1.25; Paper, 75c*

**D**R. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

**FRANK V. CHAMBERS**

*Importer and Trade Agent*

**636 South Franklin Square, Philadelphia, Pa.**

## Ontario Society of Photographers

*Brother Photographer:*

The Annual Convention of the Ontario Society of Photographers will be held at the Prince George Hotel, Toronto, June 24-25-26, 1924.

It is the belief of the executive that this 1924 Convention will be one of the most instructive, enjoyable and profitable conventions ever held in Canada.

We have secured the services of Elias Goldensky, the celebrated photographer of Philadelphia, as well as other demonstrators of the very first talent. The personnel of the entertaining committee is an absolute guarantee of a good time.

We expect exhibits of prints from New York, Buffalo, Royal Society of Great Britain, as well as your own, and it is advisable, therefore, to begin thinking about this matter at once, as we confidently expect four prints from each photographer.

It has been suggested that a committee of competent judges choose from the prints hung a number of the same for a traveling loan exhibit, which we hope this year to make a big success. As soon as more definite information is available, we will apprise you of further details.

If you are not already a member of the Ontario Society of Photographers, we would advise that you become a member at once, as the executive committee of the Society wishes to urge every member of the profession to help make this a "bumper" convention from every point of view, and asks for your co-operation in securing the largest attendance possible.

Ontario Society of Photographers,

**CHARLES L. ROSEVEAR, President.**

\*

Two Scotchmen decided to become teetotalers, but MacGregor thought it best if they had one bottle of whiskey to put in the cupboard, in case of illness.

After three days, Sandy could bear it no longer, and he said, "MacGregor, I am ill."

"Too late," said MacGregor, "I was ill all day yesterday!"





## *Announcement*

# REXO

*We have reorganized and removed to new quarters where we will continue to serve the photographic trade the same as for the past thirty years.*

**BURKE & JAMES, 425 S. Wabash Ave., Chicago, Illinois**

Manufacturers and Jobbers

*Send ten cents for our beautiful 200-page general catalogue*

## What is the Best Way to Take a Wedding Gown?

Portraits of brides and bridesmaids are a steady source of income to most studios, even when they make no specialty of the same. So it is worth while for any photographer to form a clear idea of what is really wanted of him when a bridal party invades his studio.

What is uppermost in the mind of his customer—the celebration of the event, the getting of a likeness, or a record of the gown? Of course, the picture is meant as a souvenir of the “great” event that generally happens only once in a person’s life. Also a flattered likeness is desirable, as it is the one opportunity where one has a good excuse to display one’s good looks to friends and acquaintances, far and near. But of the main importance is, after all, the dress, that, after having caused so much anxiety and labor and called forth so many pleasant

dreams and anticipations, is destined to be worn but once—no, twice, the second time being on the visit to the studio. This in itself should serve as a reminder of the importance of this elaborate white gown with veil and train and flowers.

In such a portrayal the method showing every detail of embroidery and lace, and the sheen of the materials, seems to be, after all, the safest one. It is sure to please the customer unless the latter is endowed with an unusual amount of artistic taste. The sunlight effect, the soft delineation of the gown, the simple graceful pose, make it a most desirable photograph.

It is well to study the psychology of commercial pictorialism. There are always reasons for such criticism and preferences. The public, in a vague way, knows what it wants and insists on having it. The bride and bridesmaid are naturally proud of their

## GRAF SUPER LENSES



*The Utmost in Quality*

### The Graf Variable Anastigmat—“The Inevitable Lens”

#### THOSE WHO USE IT:

Nickolas Muray  
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Karl Brown  
Famous Players-Lasky  
Charles H. Partington  
Bert L. Glennon  
William Shewell Ellis

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Chicago Office, 410 South Michigan Boulevard

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## GRAF SUPER LENSES

## VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0— $\frac{3}{4}$  oz. jar - - 25 cents.

J. H. Smith & Sons Co., 3544 Cottage Grove Ave., Chicago

FOR BEST RESULTS USE A

## Packard-Ideal No. 6 Shutter

Operated at 1/25 of a second, in connection with a high-power light.

MICHIGAN PHOTO SHUTTER CO., Makers  
Ask your Dealer. KALAMAZOO, MICH.

## THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

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No Paste or Glue Required

Made in all sizes

Write for Samples

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The most satisfactory all-around lens you ever used. A guarantee tag protects you and indicates the genuine.

# GOERZ

Dagor f6.8

Descriptive literature upon request

C. P. GOERZ AMERICAN OPTICAL CO.  
317C East 34th Street, New York City

marital uniform and they would like to see it depicted with some clearness.

Picture making is one thing, to satisfy the customer another. If the customer desires something exceptional, well and good; but if the customer wants clear definition she should get clear definition. If the customer is undecided and does not know what she wants, as may be often the case, the photographer has a chance to experiment, but in nine out of ten cases he will find out that he is dealing with a majority case—that is, with traditional taste and conventional selection, but, of course, customers can be persuaded. Bad taste is not rampant as all that. But giving in all this, there would be still the original argument referring to the aim and purpose of this particular kind of portrayal. Of course, the easiest solution would be the combination of tonal sentiment and detail. Is this possible? I fear not. One of these elements will always, if not eliminate, surely subdue the other. One quality, either tone or detail, will predominate and the other will suffer.

## Our Legal Department

### Advertising Bad Accounts for Sale

A correspondent sends me a copy of a statement issued by the Buffalo (N. Y.) Credit Men's Association on "Advertising Accounts for Sale," and asks me if I agree with it. The Buffalo organization takes the position in its bulletin that advertising accounts for sale is libelous per se, that is, that it is libel whether it causes the subject of it any damage or not. To state it still differently, according to the Buffalo Bulletin, there isn't any way you can advertise bad accounts for sale that isn't libelous. If that is so, you are open to a damage suit any time you do it.

Do I agree with that? I do not. I don't wish to appear dogmatic, but that is not the law as I read it. The subject touches

both myself and many readers of these articles, for I have frequently advised that it was perfectly legal to advertise an undisputed bad debt account for sale, particularly if judgment had been gotten on it, and also provided that it was not advertised in a scurrilous or offensive way.

I reproduce a brief portion of the Bulletin of the Buffalo Credit Men's Association:

The courts are agreed that the listing of one's name as a delinquent and advertising the indebtedness for sale is libelous, per se. Among the courts which have so held are those of Louisiana, Iowa, Minnesota, British Columbia and Ontario. The exact circumstances have differed in the several cases, but in all it was found that the purpose of advertising the accounts for sale was not the bona fide sale of the accounts, but rather that the intent was to force and compel payment. So, where large yellow posters advertising a number of accounts for sale, including that of the plaintiff, were posted by a collection agency conspicuously in several parts of the city where the plaintiff lived, it was held that the posters were intended to compel the debtor to pay, and that the necessary and intended consequence of such posting was to injure and defame the plaintiff's reputation and to degrade him, and subject him to annoyance, ridicule and disgrace, to make him appear guilty of fraud and dishonesty, and unworthy of trust, and the advertisement implied either that the debtor was insolvent, or that he was the sort of person from whom a just account could not be collected by ordinary means. The publication was held libelous, per se.

Several collection schemes are offered to the public, which include a series of form letters, the last of which advises the debtor that unless payment is made by a certain date, the account will be offered for public sale. Following the threat, such agencies sometimes do publish a list of accounts for sale, employing newspapers for this purpose, or more often mailing or distributing the lists in the debtor's own locality. In view of the cases referred to above, and the further decision of *Tuves vs. Chambers*, 81 Southern (La.), 265 (where a plan similar to that just described was employed and where it was also held that the publication was libelous), it is inadvisable for the credit man to become a party to such a scheme.

The advertising of bad accounts for sale, or even the mere threat to advertise them for sale, is one of the most potent weapons

## Reliable Photo Supply Houses

**BELL PHOTO SUPPLY CO., Inc.**

(Eastman Kodak Co.)

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**CENTRAL CAMERA CO.**

Everything Photographic

112 S. Wabash Avenue, Chicago, Ill.

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NEW YORK, N. Y.

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**STANDARD PHOTO SUPPLY CO.**

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**J. SUSSMAN PHOTO STOCK CO.**

223 Park Avenue, Baltimore, Md.

**SWEET, WALLACH & CO.**

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

**Western Photo & Supply Co.**

Photographers' & Photo Engravers' Supplies  
208 N. Wabash Ave., Chicago

**WILLOUGHBY**

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New York

Everything Used in Photography

**ZIMMERMAN BROS.**

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380-384 Minnesota Street, St. Paul, Minn.



a creditor can have in the collection of debts. Moreover, as it is a perfectly legitimate weapon, it becomes very important to know just what the law is about it.

My understanding of the law I will sum up thus:

1. A delinquent account can be advertised for sale in a way which is not libelous, but it becomes libelous if it is advertised so as to hold the debtor up to contempt and ridicule. For instance, a retailer once advertised a bad account for sale in his window and underneath the name he put the words, "Owner of a Buick automobile," the plain imputation being "he can keep a car, but he can't pay my bill." That was libelous.

2. Advertising delinquent accounts for sale is not libelous (if the subject of it can't show that it caused him some damage) unless it injured the subject in his trade, business or profession. For instance, take a debtor living on his income, without trade, business or profession. Advertising an account against him for sale is not libelous unless it is false and caused him damage.

3. Another risk in advertising a delinquent account for sale is that it may be disputed. Advertising that a debtor owes you money, when he doesn't, is gross libel. The only safeguard is to first get a judgment against your debtor; then the account is past disputing. Judgments are assignable like any other right, and can therefore be advertised like any other property. But they can't be used as a basis for a slur—they must be advertised straightforwardly for sale.

4. Never forget that the truth of the charge is always a complete defense to a civil action for libel. For instance, suppose I am a tailor and advertised a delinquent account for sale. I haven't gotten any judgment on it, but it is undisputed so far as I know, and I advertise it in a proper manner. The debtor, claiming to have been greatly humiliated, sues me for \$10,000 damages for injury to his reputation. If I can prove that he owes the money, he will not recover one cent, because the truth of the charge is

a good defense. If the debtor has you arrested for libel, however, the truth will not be a defense, because the criminality of libel is that it stirs the debtor to a breach of the peace. Therefore, the old adage, "the greater the truth the greater the libel." No debtor, however, would arrest a creditor for advertising his account for sale, because if he failed to convict he would be letting himself in for a suit for malicious prosecution.

The Buffalo Bulletin cites a number of cases in support of what it says, and I have read those, but in all of them the debtor, in order to make his revenge the stronger, went beyond straightforward advertising and rubbed it in.

Certain collection agencies use as a part of their plan the threat to advertise bad accounts for sale. Business or professional men should go very slow in allowing an agency to advertise their accounts in that way, because if they are advertised libelously the creditor is responsible for the agency's act and can be sued for it.

To sum up, my judgment is that it is perfectly legal to advertise a judgment for sale, provided it is done without, as I say, rubbing it in. An advertisement in the following form would in my opinion be absolutely legal:

FOR SALE—Judgment for \$225.07 against John R. Haines, 76 Cadbury Street, Millville, Ohio. Obtained at January, 1923, term of Common Pleas Court. Apply to William R. Stecher, Hardware Dealer, 123 Main Street, Millville, Ohio.

(Copyright by Elton J. Buckley)

\*

### Dayton Photographers' Association

Don Wallace was re-elected President of the Dayton Photographers' Association on April 15th, at a meeting in the Shrine Club. Al Gessler was chosen Vice-President for a second term and Howard Knoll was again selected Secretary.

Following the business session, J. T. Cline gave an address on optics and their relation to photography.

\*

Her (making conversation): "Lize, have you seen my daughter's fiance?"

Lize (colored washerwoman, bending over tubs for another look): "No, ma'am, it ain't been in the wash yet."

## AS WE HEARD IT

E. A. Mantzke has opened a studio on West Main Street, Sparta, Wis.

Eugene Monroe, of Mason City, Iowa, is opening a studio in Hull, Iowa.

O. R. Moore will open a studio at Sturgeon Bay, Wis., in the near future.

Captain Robert T. Colebank has opened the Elk Valley Studio, Sutton, W. Va.

A new studio has been opened in Eufaula, Ala., by Mr. Lyons, of Cuthbert, Ga.

C. L. Converse, formerly of Grundy Center, Iowa, has purchased a studio in Cresco, Iowa.

Karl Fischer, formerly of Uniontown, Pa., has purchased the Cox Studio, East Liverpool, Ohio.

James L. Simpson, of Benton, Ill., is planning to open a studio in the Dorris Building, W. Frankfort, Ill.

G. E. Oyloe, formerly of Brookings, S. D., has purchased the studio and building owned by R. E. Brandmo, Benson, Minn.

O. W. Bodie has opened his new studio on the second floor of the Hotel Indiana, Hammond, Ind. It is especially adapted for sunlight photography.

E. Ellis Pollock, former operator and manager of one of the Hartsook Studios, will open a studio of his own the latter part of May, on Fourth Street, Santa Rosa, Calif.

J. H. Wingard and A. J. Trudeau of Grayling, Mich., have purchased the Milner Studio, Ithaca, Mich. They are now open for business under the name of the Ithaca Photo Shop.

Morganfield, county seat of Union Co., Ky., 3000 inhabitants, has no photographer and the Kiwanis Club of the town says it is a good location for one. Better write the Club today for further details.

In spite of the fire, which a few weeks ago destroyed part of the H. T. Donovan photographic studio at 217 Gordon street, Allentown, Pa., it has again been fully equipped with new apparatus and Mr. Donovan is prepared to give the same good service that made his business so successful up to the time of the fire.

E. A. La Bonte, who moved from Boston, Mass., to Portland, Ore., just about a year ago, opening a studio at 515 N. Jersey Street, now writes us that he has opened a branch studio at 1415½ Sandy Boulevard. Mr. and Mrs. La Bonte are evidently doing a thriving business and we wish them the best of success in their new studio.

U. G. Cornell and Florence E. Taylor, owners of the Photo Specialty House, Lincoln, Neb., filed personal and partnership petition in bankruptcy in Federal Court a short time ago. The liabilities of the business are given as \$3,624.89 and the assets \$734. U. G. Cornell gives his liabilities as amounting to \$2,041.23 and his assets as being \$150. The liabilities of Florence E. Taylor are listed at \$685.89 and her assets amount to \$507.

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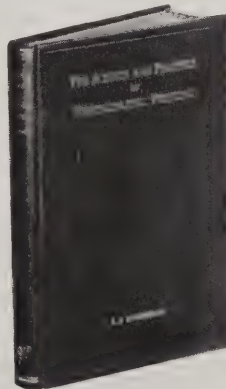
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| 23    | Photographic Manipulations                 |
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| 37    | Film Photography                           |
| 38    | Color Photography                          |
| 40    | Platinotype Modifications                  |
| 43    | Photographic Chemicals                     |
| 45    | More About Orthochromatic Photog-<br>raphy |
| 46    | Development Printing Papers                |
| 47    | Kallotype Process                          |
| 49    | Dark-Room Dodges                           |
| 51    | Press Photography                          |
| 52    | Aerial Photography                         |
| 55    | Architectural Photography                  |
| 60    | Who Discovered Photography?                |
| 62    | Vacation Photography                       |
| 63    | Photography in Advertising                 |
| 66    | Practical Methods of Development           |
| 69    | Printing-Out Papers                        |
| 73    | Panoramic Photography                      |
| 76    | The Hand Camera                            |
| 78    | Printing Papers                            |
| 81    | Ozobrome Printing                          |
| 88    | Defective Negatives                        |
| 93    | Development (Gaslight Papers)              |
| 96    | Leaves from an Amateur's Note Book         |
| 101   | Photographic Chemicals                     |
| 103   | Toning Bromide and Gaslight Prints         |
| 106   | Oil and Bromoil Printing                   |
| 107   | Hand Camera Work                           |
| 119   | The Optical Lantern                        |

**A**NY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

**FRANK V. CHAMBERS**  
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## Classified Advertisements

**Classified Advertising Rates**—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

**Help Wanted**—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

**Situation Wanted**—Twenty-one words, one time, free. Additional words, 2 cents each.

**Cash must be sent with order.**

Copy *must* be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

### DO YOU WANT A POSITION?

**WANTED**—Young lady or man able to finish high-grade portraits; one able to retouch preferred. Send proofs and photo of self. Studio located in Florida. Address B. T. G., care of BULLETIN OF PHOTOGRAPHY.

**WANTED**—First-class photographer to open studio in beautiful new block. Skylight; running water. Territory includes about 15,000 people. Located in heart of famous Western New York fruit belt. Address Box 1098, care of BULLETIN OF PHOTOGRAPHY.

### DO YOU WANT AN EMPLOYEE?

**SITUATION WANTED** as a first-class negative retoucher and all-round man. A. Kellerman, 1219 Hoe Avenue, Bronx, New York.

**SITUATION WANTED**—American Gentle, with New York, Philadelphia and Boston training, desires situation where skill, efficiency and selling quality in negatives are appreciated, and commensurate salary paid for same. City or Eastern summer resorts; studio, home or Graflex work. Robert Stevens, Ohio Hotel, 809 Fourteenth St., N. W., Washington, D. C.

### DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

**FOR SALE**—Leading Photo Studio in Honolulu. High grade, well established; must sell on account of other interests; complete outfit, fine location; reasonable rent, lease runs six years; exceptional offer for good business—Portraiture, Kodak, Commercial and Views; wonderful climate, beautiful surroundings. Price reasonable—terms if desired. Address by mail or cable. R. W. Perkins, 110 S. Hotel Street, Honolulu, T. H.

### OTHER OFFERS OF INTEREST

**FOR SALE**—No. 8 Cirkut Outfit, R. R. lens; F. & S. professional printer 8 x 10; 2½ rectograph prism; 6½ x 8½ revolving back Century and focal plane shutter. N. A. Burke, Nyack, N. Y.

**FOR SALE**—We have just a few copies of "Camera Work" which we will sell for fifty cents each, postpaid: 8 Specials. BULLETIN OF PHOTOGRAPHY, 636 South Franklin Square, Philadelphia.



# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

## THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 876

Wednesday, May 21, 1924

Price 5 Cents  
\$2.00 per Year, Post Free

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### Editorial Notes

An old and valued reader recently twitted us with being too "sarcastic" in some of our Editorials. Nay, not so, we hope, and believe, only that now and then such hopelessly misleading nonsense is printed on the subject by editors, who cannot be expected to possess omniscience, or know everything, that we feel it a duty to endeavor to protect the photographic community against the nostrums, new and old, that are constantly being foisted off on an unsuspecting public. In England, recently, a swindler who had thrived on selling secret but worthless directions for making bromide paper, was severely dealt with by the law and forced to leave the country, and this mainly through

the "sarcastic" attentions of the Editor of the *British Journal of Photography*.

\*

Perhaps a warning against "smooth talking young men" who go about collecting money as advance payments on "art portraits" at bargain rates may not be out of place in our columns. A New York photographer has just had to lodge a complaint with the District Attorney against one such offender, who, it is to be hoped, will be run to earth as the result of this publicity. The coupon system in photography invites malefactions of this kind, and always has done so. We would like, in the best interests of all concerned, to see it abolished. It never has been a commercial success to our knowledge. The more dignity that attaches to photography as a business and a profession, the better the results.

\*

Relief photographs have been re-invented by a California woman who pastes a small sheet of tinfoil, goes over the back of the picture with a stylus, applying pressure to the various parts, mostly to the nose, cheeks and chin. Removing the tinfoil, leaving a margin to the print, the hollows are filled in with, preferably, plaster-of-paris, and when hardened, the paper margin is folded back

over the filling, and the relief photograph is finished. We are not, of course, prepared to say what is patentable in this invention, but relief photographs have been commercially made and produced at various times during the past sixty years.

\*

The *Jamestown Journal* (Ohio) devotes a laudatory article to the work of E. F. Canby, of that city, who we read has built up a large business by making a specialty of home portrait work. Mr. Canby has, it seems, a great reputation in the State and is versatile in his profession. While in these encomiums there is much that is familiar, we are always glad to read and commend this form of advertising. Nothing is so agreeable and surprising, as we have frequently remarked, as the readiness with which country journals notice anything appertaining to photography. We strongly urge our readers to take advantage of this complacency. Readers rarely pass over anything relating to the subject.

\*

Seldom do we read of such remarkable aero-photographic feats as that of Captain Griffin who, in Texas recently, photographed from the air in little more than an hour, an area of two hundred and fifty square miles—a strip of land twenty-five miles long and ten miles wide. He worked from an altitude of twelve thousand feet and at each “shot” took a strip of land seven miles wide and two miles forward. No wonder his work is classed as extra rapid! The photographs are to be used by the Geological Survey and also by the Texas Board of Water Engineers for making maps of that section of the country. We do not gather any technical details of the equipment but naturally assume that he was provided with the most efficient obtainable in the way of camera, lens, shutter, and sensitive surface. Recently, however, in the offices of Harold M. Bennett, New York, we saw some aero-photographic work produced, in the same district as that above

mentioned, by the Fairchild Company, using a 20-inch Zeiss lens, which are marvels of definition. We have many times in this and our other publications referred to the aero-photographic work of the Fairchild Company as being among the marvels of modern photography. The highest credit is their due for their remarkable accomplishments in this most modern and utilitarian branch of our science. The aero-photographic view of the entire island of Manhattan will always rank as a masterpiece in photography.

\*

London (Ontario) is fortunate in having a newspaper, the *Press*, which devoted recently a special article to boosting every side of the photographic business, giving special prominence to the supply houses. “Photography,” says our contemporary, “is not just a hobby itself, it is an ally of every other hobby.” Then follows an interesting article on the various applications of photography, domestic, educational, practical, the album of the kiddies, the fun of it, the sporting and friendship’s sides, all of which is described enthusiastically and in some detail. The business particulars are full and helpful. It is articles like this in the newspapers which help forward the photographic movement; more, in fact, than does special advertising of which the public, to say truly, is surfeited. Gradually, and by degrees, the newspapers are more and more taking kindly to photography as a subject of interest to their readers.

\*

“If it were not for the women and children” declares Charles Cargille, of Johnson City, Tennessee, in a published interview, “photographers would be forced to go out of business.” Then follows a readable discourse on the general subject of professional photography. Mr. Cargille has been engaged in the work virtually all his life, and he talks much common sense about the matter. One of his anecdotes is worth quoting: “We still use the bird to get the children to pose.

A little three-year-old was being photographed. I told him to watch the bird. He would not remain still. Finally he said, 'Hurry up and take it and let the bird go.' " *Se non è vero e ben trovato*, which being freely translated means if slightly incredible it is very good. At three, one scarcely looks for such precocity as here indicated.

\*

Under the caption "Life's Window Pane," a writer in the Lowell (Mass.) *Leader*, draws a comparison between the ancient method of studio photography and the modern—contrasting the days of the head and body rest and those of the present, when a pressure on the bulb makes the necessary exposure." The photographer takes the pictures before you know that he has started to get ready." Those of us who in the old days went through the torture of posing will appreciate the following graphic description: "He pulled a tall stand up and placed it around in back of me. With his palm on my forehead he shoved my head back, hit me a wallop between the shoulder-blades, and also took the wind out of me, and then twisted my fingers. He pulled my legs and arranged my trousers. My coat he folded in places. He scowled. He told me to wet my lips. 'Hold it!' he cried. I was paralyzed. He had to assist me from the chair when he was through. Picture taking nowadays is different." Decidedly it is and we no longer read or hear of the comparison of the photographer with the dentist. In the highest class studios, being photographed is a charming social function, which women and children welcome with avidity. We have often taken pleasure in watching their manifestations of pleasure at the prospect of visiting some fashionable or well known photographer.

\*

A father was addressing his son in an effort to show him the value of specialization.

"My son," he said, "this is the age of specialists. Tell me, is there anything you can do better than anyone else?"

"Yeth, thir," lisped the young hopeful, "I can read my own writing."

## June Brides

There are a few subjects (not many fortunately), of which we might say the photographer is not particularly enamored with, if he be possessed of artistic instinct, because of the obstruction they present for exercise of his personal taste.

The subject itself seems to dominate the occasion, demanding conformity to its dictation, and the artist has, perforce, to conform to the prescribed regulations, and withal has to submit gracefully to the imposition.

Nevertheless, he may console himself with the assurance that his profession is a business as well as a fine art, and hence he may regard the occasion as the opportunity to exploit his skill as a good technician and so labor to please the patron by good photography, though deprived of the chance to exhibit his artistic ability.

Fortunately, these pot boilers of the profession do readily lend themselves to good technical performance, which the patron appreciates better than pictorial attempts, and the photographer's consolation is in listening to the music of the cash register. The making of portraits of the bride is something to hamper the aspirations of the artist.

The material at disposal is so refractory, because, despite its elaborateness, there is such uniformity and formality in the costume as to be resistant to pictorial endeavor. The drapery is stiff and unyielding and will not lend itself to the formation of graceful folds, even if one dare venture such presumption as to deflect from the prescribed formality.

The photographer must take what is handed out to him and do his best. There is no variety seen in bridal pictures, no matter who the artist may be. They are stereotyped things and the only recourse of the photographer is to make them good photographs, to exhibit the costume, to set forth its textural beauty, and to take particular care to express properly the tonal values. To do this demands skill on the part of the photographer. He must bear in mind that



he has delicate values here to deal with. He must differentiate between the flesh values, and the values of the different high-lights in the drapery, and be careful in the contrasts of light and shade, and judicious in the association of the background.

The photographer must keep in mind that he really has what may be called "a symphony in white" in the figure of the bride, and if accompanied by the groom in black cutaway and expansive white shirt front, a case of violent contrast. He knows how hard it is to get harmony of relation of light and shade in the subject. What he wants is to get in his negative proportionate density, and this is a case for judgment in exposure and particular skill in the development so as to differentiate the various high-lights and at the same time reduce contrast.

To do this, a full, but not over exposure is demanded, and a comparatively weak

development, without increment of bromide. The photographer must examine the progress of the development, from time to time, to note whether proportional density is being secured, and he must note the general density of the whole plate and strive so as not to get too dense a negative; that is, the negative should incline rather to what is called thinness. In the printing, care should be taken in observation of the degree of depth of tone in the positive in the differentiated high-lights and also in the shadows.

As regards the background, if accessories are demanded, they should be made somewhat indefinite, or they will distract attention from the main topic of the picture. The background, too, may serve to support parts of the main subject, by the relief afforded, or parts of the ground may be utilized to hide undesirable features which may be inclined to show too pronouncedly.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

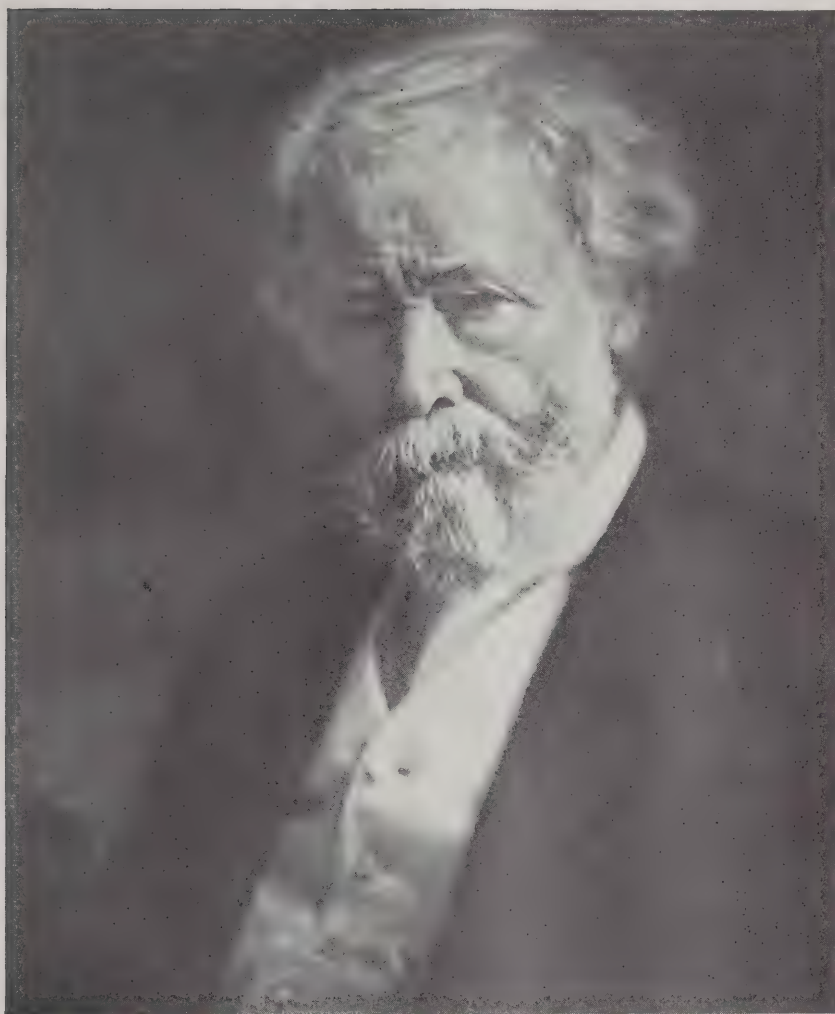
## *Special Notice*

About Railroad Certificates to Milwaukee Convention: Every one who is more than 67 cents worth of railroad fare away from Milwaukee, will want to save 25% of his fare when he attends the Convention, and there is but one way to do it. *Ask for an identification certificate at the time you buy your ticket for Milwaukee.* Present this at the registration desk and when 250 have been collected, they will be validated, thereby entitling members holding the certificates to the return trip at half fare. It makes no difference how many attend the Convention, if the required minimum of 250 certificates are not turned in, there will be no validating.

We want to make this impressive, as there

have been cases where 1000 people have attended a convention and, due to lack of publicity, or otherwise, the delegates failed to get their certificates at their home station and consequently there were less than 250 presented at the desk, and all had to pay full fare returning. It means not only your own hard luck, but the same for all the rest.

With the exception of the 1923 Washington Convention, this is the form which has been used heretofore and with which practically all the members are familiar. We have a host of new members though, for which this will be their first National Convention, hence we are going somewhat into detail to make the procedure explicit. Later on our column will be more filled up with



John H. Garo  
Boston, Mass.

JOHN ENNEKING

From the One Man Show at the Camera Club  
New York



Photo by Walinger  
Chicago

CLARENCE STEARNS, Rochester, Minn.,  
President of the P. A. of A.



Convention information and less opportunity to dwell on this vital subject, so be sure the above is understood.

On Saturday afternoon, August 2nd, the Broadway Limited on the Pennsylvania Railroad, will carry a SPECIAL CAR out of Washington, D. C., headed direct for Milwaukee, arriving there Sunday noon. Members from Virginia, North and South Carolina, as well as Baltimore, Md.; York and Harrisburg, Pa., can secure reservations in this car by writing the Secretary of the P. A. of A. We have the car schedule in our office and as soon as this car is filled, 25 reservations, another car will be included, which will entitle us to a special representative of the Railroad Company to accompany the tour. Philadelphians can transfer to this car at Harrisburg and save the change at Chicago. For further information, write the Secretary.

### WINONA SCHOOL

The final touch of preparation was given the plans for the School this year, when Director Towles made a special trip out to Winona Lake, May 4th, and in company with Mr. Felix Schanz, of Fort Wayne, Indiana, a Trustee of the School, went over the details of changes necessary, and arranged for the work to be started June 1st. While the arrangement of the class rooms will be the same, generally speaking, there will be minor changes in the size of some that will work out to greater advantage. With the experience gained last year, in using the present arrangement, Director Towles is able to prepare his course to a

nicety and expects to start off Monday morning, July 7th, with the regulation classes.

Several more registrations have come in during the past week, but we cannot claim more than the nineteen states previously mentioned. The new ones are from Pennsylvania, Michigan and North Carolina, where we already had students registered.

It takes only \$10.00 to register for this four weeks' course in Photography, leaving a balance of \$40.00 to be paid at the School. Make checks payable to the P. A. of A., and forward to the General Secretary, 722 Bond Building, Washington, D. C.

✱

### A Letter from Your President

*Dear Friends:*

Probably things never looked more promising for a successful convention of the Photographers' Association of America than they do this year. With a wonderful auditorium and situated in the center of a large photographic population, Milwaukee is an ideal meeting place. With four large associations coöperating by giving up their own conventions and urging their members to attend, we should break all attendance records. With a well balanced program giving instruction in the business side as well as the art side of photography, one cannot afford to stay away.

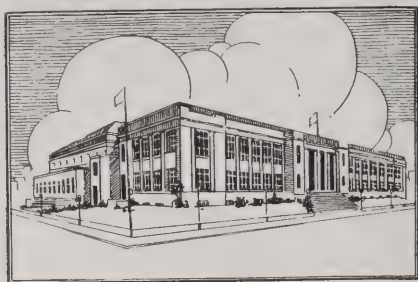
Naturally the greater part of the work of putting on a big convention falls on a few, but this year there are two ways in which every photographer can help.

The first is by preparing pictures for the

### CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .			{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest } . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

picture exhibit. This exhibit should always be the major attraction and this year with an exceptionally large and well lighted hall there is a great opportunity, only it is going to require a great many more pictures than usual to properly fill the hall, and while many special displays are being arranged, it will not be a success unless practically every member does his share. Begin now to prepare three or more pictures.



MILWAUKEE AUDITORIUM  
Headquarters for the P. A. of A. Convention,  
August 4th to 9th

There is also going to be an advertising exhibit showing the advertisements used by photographers the country over: Newspaper ads, circulars, booklets, letters and all of the many things used to bring customers into the studio. We have already collected many of these, but need many more, so I am going to ask you to send in your best advertising stunts to me at Rochester, Minn., to be placed in this exhibit. This is the second way you can help to make the convention a success.

Sincerely yours,

CLARENCE STEARNS,  
President P. A. of A.

✱

He struk her, but she uttered not a sound. He struk her agen butt no wurd eskapt her lipz. Once moore he hitted on the head brav thing that she wuz, she did not even whimpurr. Then enragd beond awl reezon at her unconcern of his akshuns, the brute uttered a lo oth and began raining bloo after bloo on her prettee little hedd, even skratcking hur in his madnus. Evun thru this she had remained silent. Butt finelly, not being able to stand it eny longer, she heeved a reluktant sputer and berst into flame.

For yu sea she wuz only a match.—*Purple Parrot.*

## Budget It!

C. H. CLAUDY

"I see you are running a campaign of newspaper advertising," said the Old Photographer. "Who is writing your ads?"

"Oh, I do it myself," answered the Young Photographer airily.

"How far in advance do you prepare them?"

"Not any!" laughed the younger man, "I wait till the boy comes from the newspaper office for copy and depend on the inspiration of the moment. I will write them fresher that way."

"I would say," commented the older man, "that they are as fresh or fresher than any advertisement I ever saw and I use the word in its slang sense."

"What do you mean?"

"I mean that your 'inspirations' are about the best examples I have ever seen of what advertising ought not to be. I mean that you cannot do good advertising that way any more than you can do anything else."

"What would you think of a man who sat down with a horn and simply blew and fingered the keys without any tune in mind or any music in front of him? If saxophonists did that invariably, there would soon be a law making it open season to shoot them at sight."

"What would you think of a man with no color scheme in mind, who came home each night with a can of paint picked up at random and spread it on his house, with next night another can of another color, going about with the vain hope that he would eventually impress the passer-by with the fact that he had a beautiful home?"

"What would you think of the duck hunter, who shivered in a blind on a cold morning, shooting up into the air in the hope that, if he shot often enough, he would bring down a canvas-back which happened to pass as he shot?"

"What would be your opinion of a business man who never took the pains or the trouble to keep books? He might get by for a month or two, but it would not be

long before his creditors swooped down on him like a lot of wolves after a sick calf.

"You would think such people insane to waste time and money in fruitless and money wasting pursuits, which could only end in disaster. Yet this is exactly what you do when you write advertising for photographs in a haphazard way.

"Advertising costs money, big money. The best you can hope for from your method is that you will not waste all of it. From your advertising the public forms a good or bad opinion of your place of business. Public opinion is the hook on which your business hangs. No man can trifle with it and stay in the business. The advertising you write is dangerous, in that it may bring you notoriety instead of good publicity.

"You have found it wise to budget your expenditure of money. You realize you must keep a definite record of expenditures each year so you can control them the next year. You realize you can't handle your cash in a haphazard, hit or miss manner, with much hope of success. Why handle advertising which costs cash that way?

"What are your aims? There is not much use to start walking unless you have a goal in view. You will only wander around and get nowhere.

"Do you desire to be known as the best photographer in the city? Do you crave to be known as the cheapest photographer in the town? Do you specialize on photographs of children? Is it your wish to be known as a photographer of beautiful women? Do you intend to be the general family photographer catering to the middle-class trade? Do you want to be the most fashionable photographer?

"You cannot successfully plan an advertising campaign unless you first settle definitely what you are trying to do.

"If quality work is your aim, you must talk in your advertising of artistic effects, of tone and light and shade, and write the sales talks to create the desired impression in the mind of the reader.

# and now

## CIRKUT ENLARGEMENTS

(Direct from any size Cirkut Film)

All the world  
loves the new  
and spectacular  
— here it is,

Be the first in your community  
to take up this latest development  
in photography and make that  
Cirkut Camera earn more money

Write us to-day specifying  
the size Cirkut Outfit  
you operate and we will  
send complete information  
and prices ~ ~

**MORTON & CO.** 515 Market St.  
San Francisco

"If you are after the cheap trade, you must advertise prices, while prices in a photographic advertisement for the wealthy or fashionable trade is an error. The cheapness which attracts one class of people will inevitably drive away another class.

"If you specialize on children, you must address advertising to the parents, calling their attention to the added value the passing years will bring to those photographs.

"No line of copy will cover all the different departments. It may be possible to combine two of them, but scattering advertising fire over all the different phases of photographic work spreads it so thin that it is not effective.

"There is little use to write advertising

**P. H. KANTRO - Portage, Wis.**

**H**IGHEST prices paid for your old negative glass and portrait film. Write for prices and instructions before shipping.



unless you have a definite budget of what you will spend in a year and a definite program of what you will put into the space you rent in the newspaper.

"The best plan is to set a definite goal you wish to attain with this advertising. Then lay out the seasonable features so your advertising will not have a bathing beauty ad appear at Christmas or a woman in a fur coat on the Fourth of July. Lay out the entire year and make memorandums of how you will hammer in your facts. Try to took up your advertising copy with the current events which are in people's minds.

"Writing advertising has been appropriately called salesmanship on paper. When you have definitely planned your campaign, divided it into the four seasons, written ads to meet New Year's, Christmas, Fourth of July and other holidays, covered commencement, June brides, Easter and similar times, there will not be much work left for you to do. Your outline will keep you supplied with ideas for the whole year.

"Advertising space costs so much money it is well worth the time it takes to plan definitely what copy will go into it."

✱

## Commercial Prices

Photographers' charges are of considerable interest throughout the profession, in virtue of the fact that there is no general agreement on the subject. But there is a fairly reasonable approximation to some kind of average in the matter. In other words, the range of charges lies within comparatively narrow limits. By the courtesy of Charles P. Rice, of Montreal, Canada, we are enabled to print, in the pages of the BULLETIN OF PHOTOGRAPHY, a commercial price-list that he has compiled. We are sure these details will be attentively studied by our readers, the more especially as there is an opportunity of comparing it with a similar list, compiled by the Commercial Photographers Society of Philadelphia, which we also print.

## Minimum Price List Suggested by The Commercial Photographers Society OF PHILADELPHIA

### PHOTOGRAPHS OUTSIDE OF STUDIO

5 x 7 first exposure .....	\$5.00
5 x 7 each additional, same trip.....	2.50
8 x 10 first exposure .....	5.00
8 x 10 each additional, same trip.....	4.00
11 x 14 first exposure .....	7.50
11 x 14 each additional, same trip.....	6.00

### PHOTOGRAPHS IN STUDIO

5 x 7 .....	\$2.00
8 x 10 .....	3.00
11 x 14 .....	5.00

### COPYING

5 x 7 .....	\$1.50
8 x 10 .....	2.50
11 x 14 .....	3.50

### SINGLE WEIGHT, BLACK & WHITE PRINTS

Quantity	1	12	25	50	100
5 x 7.....	30	24	21	18	15
8 x 10.....	50	40	35	30	25
11 x 14.....	100	80	70	60	50

### EXTRA CHARGES

Time allowed for making negatives, 30 minutes.  
Excess time, for waiting, etc., \$2.00 per hour.  
Panchromatic work, 33 1-3% additional.  
Orthochromatic work, 25% additional.  
Introduction of life in photograph, minimum charge \$5.00 plus model's fee.  
Artificial lighting, an additional charge according to the kind and number necessary.  
Retouching, blocking out, lettering and etching negatives, \$2.00 per hour.  
Court attendance, \$2.00 per hour.  
Sepia work, 50% above price of black and white prints.

Mounting, an additional charge according to the style selected.

Work done outside of regular business hours, 50% additional. Sunday work, double price.

Enlargements, according to size and kind, minimum 3-5c. per square inch.

It will be noticed that here and there the Canadian and Philadelphia prices are virtually identical, notably in exterior and studio work, the charges for the 8 x 10's in both cases being the same. There is a great deal in both lists worth the serious notice of new entrants into the photographic field, as the data tendered is based upon practical experience.

✱

A Chinese tailor followed the soldiers. The chaplain said to him one day:

"John, do you know who God is?"

And the Chinaman answered:

"Yes; me hear soldiers talk about Him to the mules."

# COMMERCIAL PRICE LIST

Compiled by Charles P. Rice, Montreal, Canada

## FASHION PHOTOGRAPHS (INCLUDING LIVING MODELS)

	1	2	3	4	5	6 or more each
5 x 7 .....	\$13.00	\$18.50	\$26.00	\$31.50	\$39.00	\$7.50
8 x 10 .....	15.00	20.50	29.00	35.50	44.00	8.50

Extra for special Composition or Art Work in preparing or finishing, \$1.50 per hour.

## EXTERIOR PHOTOGRAPHS

8 x 10 Within three-mile limit.....	\$5.00	11 x 14 Within three-mile limit.....	\$7.00
8 x 10 Second exposure same trip.....	3.50	11 x 14 Second exposure same trip.....	5.00
Time waiting per hour.....		\$1.50	

## INTERIOR PHOTOGRAPHS

8 x 10 Time exposure and artificial.....	\$6.00	11 x 14 Time exposure.....	\$8.00
8 x 10 Second exposure same trip.....	4.00	11 x 14 Second exposure same trip.....	6.00

When Flash or Electric Lamps are used a charge of \$1 for each extra light will be made.

When Flash Bags are used a charge of \$1.50 each bag will be made.

For work beyond the three-mile limit add to \$1.00 the first exposure price for each additional three miles travelled from studio.

## PHOTOGRAPHS MADE IN STUDIO

8 x 10 negative .....	\$3.00	10 x 12 negative .....	\$3.50
11 x 14 negative .....	\$4.00		

Preparation and set up in excess of half-hour for each exposure will be charged at \$1.50 per hour.

## COPIES

8 x 10 negative (copy) .....	\$2.00	14 x 17 negative (copy) .....	\$5.00
10 x 12 " " .....	2.50	16 x 20 " " .....	6.50
11 x 14 " " .....	3.00	18 x 22 " " .....	8.00

20 x 24 negative (copy) .....

\$10.00

Yellow color correction, 25% extra. Red color correction, 50% extra.

## COLORING, EXTRA

	12	25	50	100		12	25	50	100
Two colors .....	\$0.60	\$0.40	\$0.30	\$0.25	Four colors .....	\$0.75	\$0.50	\$0.40	\$0.30

## UNMOUNTED PRINTS, SINGLE WEIGHT

	1	6	Number of prints from one negative				500	1,000	Add for Mounting	
	12	25	50	100		12	25	50	100	
5 x 7 .....	\$0.60	\$0.60	\$0.60	\$0.50	\$0.50	\$0.40	\$0.30	\$0.20	\$0.05	\$0.15
8 x 10 .....	.75	.75	.75	.60	.60	.50	.40	.25	.07	.25
11 x 14 .....	2.00	1.50	1.00	1.00	1.00	1.00	1.00	1.00	.12	.35
16 x 20 .....	2.50	2.50	2.50	2.00	....	....	....	....	.25	.50
20 x 24 .....	3.00	2.50	2.50	....	....	....	....	....	....	....
Postals .....	....	....	.10	.10	.10	.10	....	....	....	....

## COLORING, EXTRA

	12	25	50	100		12	25	50	100
Two colors .....	\$0.60	\$0.40	\$0.30	\$0.25	Four colors .....	\$0.75	\$0.50	\$0.40	\$0.30

For printing on double weight paper, add 25% to list for unmounted prints. For sepias on single weight paper, add 25% to list for unmounted prints. For sepias on double weight paper, add 50% to list for unmounted prints.

## COMMERCIAL SUBJECTS AND FLAT COPIES OUTSIDE STUDIO

For the first exposure apply the first exposure rate for interiors or exteriors as per conditions prevailing, making sure to charge for any additional mileage.

For additional exposures apply studio scale for commercial subjects or flat copies, as the case may be; subject to such extra charge for preparing, posing and color correction as covered in studio prices.

Real estate exteriors in lots of ten or more within city limits to be made at our convenience may be charged at flat rates as per additional exposure.

## FOR OUT-OF-TOWN WORK

Transportation expenses en route and hotel expenses to be paid by customer. A charge of \$15.00 per day to be made in addition to regular city prices for all photographs made.

## MISCELLANEOUS

For lost trips and time waiting beyond appointed time, as well as time waiting between a series of exposures to be made, a charge of \$1.50 per hour will be made.

For blocking, etching and lettering, charge \$1.50 per hour. A charge of \$1.50 per hour to cover overtime will be made on all assignments outside of regular business hours. For surrender of negatives a charge of one-half of rate for photo made in studio will be made.

*We have prepared copies of this price list on index cardboard and will mail three copies for 25 cents*



*Are Available*



*If not available  
at your dealer's,  
write direct to*

**SWEET, WALLACH & COMPANY**

(Eastman Kodak Company)

*Sole Distributors for the United States*

133 N. Wabash Avenue - CHICAGO

## PRINT PERFECTION AND HOW TO ATTAIN IT

**DR. B. T. J. GLOVER**

*Price: Cloth, \$1.25; Paper, 75c*

DR. GLOVER intends this work as supplementary to his excellent pamphlet on "Negative Making." The fitness of the negative for the purpose was fully considered in this former publication and the photographer in "Print Perfection" will find what is most helpful to him in getting the best possible results in the positive picture (the print). The working methods are most worthy of consideration. The quality and behavior of various printing methods as regards exposure, development and finish is exhaustively entered into and the practical worker as well as the novice will find the book of significant value.

LIBERAL DISCOUNT TO DEALERS

**FRANK V. CHAMBERS**

*Importer and Trade Agent*

636 South Franklin Square, Philadelphia, Pa.

## Equity versus Justice

Justice is symbolized as a stately female with the eyes blindfolded, indicative that she is not to be influenced by any emotional impulse, but intent to rigidly carry into effect the established law of the community; but it often happens that the law of the land may do injustice by its lack of flexibility to interpret the motive of the one who unintentionally violates the law.

We here chronicle such a case from Brantford, Ontario, where honesty of purpose miscarries, and judgment was pronounced against the innocent offender. If the case had been one for the court of equity, the decision would have been reversed. We, personally, at a time, served on a jury where the case should have been decided for the defendant, but the verdict, by order of the court, was directed to be given to the plaintiff, much to the regret of the judge himself who pronounced that such is the law.

The jury in case, therefore, tempered their verdict with mercy and only nominal damage was returned, as in the above narrated case. Nevertheless the court charges in both cases seemed to be a piece of injustice.

ONE DOLLAR DAMAGES; FIFTY DOLLARS  
COSTS

His Honor Judge Hardy, of Brantford, Ontario, has rendered the following decision in the suit of E. P. Park *vs.* Hurley Printing Co., for infringement of the copyright law in connection with the use of a photo.

"I was strongly impressed at the trial with the view that the plaintiff's action was one of a purely technical character and lacking in merits.

"The defendants had purchased the original of the photograph in question from the plaintiff for the purpose of inserting it in the souvenir booklets which were circulated on the unveiling of the Bell Memorial in 1917.

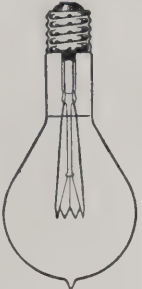
"The defendants subsequently in 1923 issued a picture post card, to the back of



# CENTRAL EXCELALL PLATES

*A plate made to render fancy  
artificial lightings with soft bril-  
liancy under electric light.*

*If you use artificial light, you  
will find a surprise in the print-  
ing quality in Excelall negatives.*



## CENTRAL DRY PLATE COMPANY

57 E. Ninth Street  
New York, N. Y.

St. Louis, Mo.

305 Kamm Building  
San Francisco, Cal.

which was attached a folder containing fourteen small pictures of various public buildings, monuments and points of interest in and around Brantford, one of these being of the Bell Homestead, 2x1 $\frac{3}{8}$  inches, with Dr. Bell on the veranda, though his portrait is so minute as not to be identified by anyone unacquainted with the original picture. On the back of the folder is a list of the industries located in Brantford and other local historical information advertising the city.

"The plaintiff claims the publication of this reduced photo was not stipulated for and was unauthorized and is an infringement upon his original copyright, that its publication has interfered with the sale of the original picture and claims \$200 damages, an injunction restraining its circulation and the delivery up of all unsold copies.

"The plaintiff also contends that the market for the original picture, taken in 1906, has been destroyed by the publication

of the Hurley miniature published in 1923. There is no evidence that any market or demand has ever been created for the original picture, and if so it was apparently satisfied by its publication in the souvenir booklet issued at the time of the unveiling of the Bell Memorial in 1917, which right was paid for by the defendants. From the time the photograph was taken in 1906 the plaintiffs only furnished one instance of a sale of the photograph, which was to a daughter of the late Dr. Bell, many years ago.

"The evidence of a Toronto photographer, Mr. Booth, purporting to show that the injury done the plaintiff was similar to one done his firm by the infringement of their photograph of His Royal Highness the Prince of Wales and which was largely advertised throughout Canada as "the Prince's best picture," has an analogy to the facts of this case only by the aid of a very active imagination.

"The publication of the miniature



## Announcement

# REXO

*We have reorganized and removed to new quarters where we will continue to serve the photographic trade the same as for the past thirty years.*

**BURKE & JAMES, 425 S. Wabash Ave., Chicago, Illinois**

Manufacturers and Jobbers

*Send ten cents for our beautiful 200-page general catalogue*

infringement here, if it produces any effect on the sale of the larger original photograph would, I think, rather be to the plaintiff's benefit than otherwise, as it is of so minute a character and the figures are so undecipherable as rather to create a desire for the original picture than to satisfy it.

"There is, however, an infringement in law, but I think the plaintiff is not entitled to anything more than nominal damages of \$1, and I fix the costs to be allowed at \$50.

"The usual injunction restraining future publication should go and the defendant deliver up the unsold copies of the photo in question and the plate thereof."

## BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia



Alvin Langdon Coburn recently lectured in London where a show of his work was exhibited. The title of his address was "Photography and the Quest of Beauty." Whether Mr. Coburn's results are beautiful is all a matter of taste. And his teachings to ninety-nine people out of a hundred are heterodox if not unintelligible. But both are worth study as evidencing the *dernier mot* of the subjects. If, however, we are to accept them as the New Gospel, all our previous ideas on the matter must be thrown overboard. I greatly fear that Coburn, like a handful of others, is a law unto himself in things photographic.

✱

His address is chockfull of debatable material. He sees beauty in everything and he employs photography to translate what he sees to paper. But his results, though frankly interesting, would, I think, puzzle most people. They are painter-like in effect. The values are all wrong, structure and definition are lost, and it would really seem that the optician, the chemist, and the manufacturer have labored in vain if these "vortographs" are to be accepted as the pictorial standard of the future.

✱

I am not attempting to judge the attitude of those who find these things weird and incomprehensible at first and then grow to

Art Krazy

New Designs

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Our  
**Kodak Finishers'**  
DELIVERY ENVELOPES

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

like them, but rather to suggest that possibly, after all, our leaders are getting away from the true function of photography which is to draw by light. It is all right enough in a way, I suppose, this subordination of the means to the end, but how many people understand what the producer is driving at? The picture that requires living with some time before it is understood, has failed in its mission, I submit, for as Constable observed years ago "a good picture is seen at a glance."

✱

Some of these ultra modern photographs have to be studied a long while before you "get" them. And when you "get" them will they last? That is to say, will they create as much pleasure to our descendants in the contemplation as they do to us? I doubt it. Like the work of Beardsley in another medium, they will, I think, create a passing sensation and then be forgotten.

✱

Good definition, fidelity to structure, and truth of tone value are always safe in a photograph, for they are immutable, they last. They were obvious fifty years ago, they will be obvious fifty years hence. The work of the leading pictorialists of thirty years ago, the much criticised later Victorian and much derided epoch of "stagnation," will bear reproduction and earn commendation today because it was photographically good. We had not then entered the Vortographic-Cubist era. Beauty existed in the world and it was seen with non-astigmatic eyes and translated to paper by sound technical principles.

✱

There are scores of beautiful reproductions of photographs before me as I write this and they do not require protracted study in order that one may be able to understand them. For they are simple, unaffected transcripts of nature as the ordinary individual sees Nature. Of course, there are extraordinary individuals among us, abnormalities one may term them, who see things as nobody else does. But in the long run, the



## The Delicacy of Detail and The Softness of Definition

NOW! So much in the popular demand  
are easily procured with the

### Convertible Hyperion Diffusion Portrait Lens f4

It satisfactorily subdues the undesirable lines, the deep wrinkles and the facial blemishes. But beautifully and artistically retains the essentials of strong individuality and the distinctiveness of character so that retouching is almost unnecessary. Discriminating photographers tell us that the Convertible Hyperion Diffusion Lens f4 is the ideal lens for Artistic Photography.



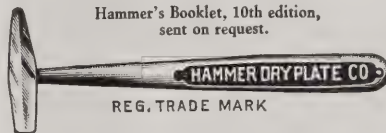
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841 Clinton Avenue S.

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**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



## HAMMER DRY PLATE COMPANY

Ohio Avenue and Miami Street  
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**BELL PHOTO SUPPLY CO., Inc.**

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**SWEET, WALLACH & CO.**

(Eastman Kodak Co.)

133 North Wabash Ave., Chicago, Ill.

**Western Photo & Supply Co.**

Photographers' & Photo Engravers' Supplies  
208 N. Wabash Ave., Chicago

**WILLOUGHBY**

110 West 32d St.  
New York

Everything Used in Photography

**ZIMMERMAN BROS.**

(Eastman Kodak Co.)

380-384 Minnesota Street, St. Paul, Minn.

world, including photography, is ruled by conventions. Conventionality lasts, unconventionality does not.

"A fool is bent upon a twig,  
But a wise man dreads a bandit;  
Which I knew was very clever,  
But I did not understand it."

wrote a satirist of the obscure Martin Francis Tupper. Certain pictorialists are very clever, no doubt, but the generality of photographers cannot understand them. That's all that's to it.

✱

## The Photographer's Waste Basket

FRANK FARRINGTON

Show me the contents of the waste basket that stands by the photographer's desk, and I will tell you what kind of a business man that photographer is.

In the waste basket of the ambitious, energetic photographer, the man alive to his opportunities and anxious to progress, you find nothing but waste paper, or papers and documents that bear indication of having been given attention.

In the waste basket of the easy going, unsuccessful photographer, the man who takes what comes his way and lets it go at that, you find everything, from unopened mail to cigar stubs.

Let's go through a basketful of this lazy man's discards and see what we can find.

These two heavy envelopes evidently contain catalogs. One of them is so marked on the outside. The contents of both are books that contain full descriptions of the products of certain manufacturers. These catalogs are printed on good paper, well illustrated with pictures of the goods. The descriptions are complete. Many items are shown which are things not now in use in the studio where we found the waste basket. If the truth were known, it would probably show that the photographer himself was not even aware of the existence of certain of those products. If his attention were called to these things, he might say

## *Just the Camera for* LICENSE AND PASSPORT PICTURES

There has been an increased demand for small pictures caused by recent motor license legislation. Many states require drivers to carry cards on which must appear the driver's picture. Passports for foreign travel must also bear the traveler's picture.

The Century Penny Picture Camera with the No. 3 Century Studio Stand is the ideal equipment for this class of work. Well made, of first grade materials throughout, it nevertheless is moderately priced. It's equipped with reversible back and makes 1, 2, 4, 6, 8, 12, 16 or 24 exposures on a 5 x 7 film or plate.



See it at your dealer's

EASTMAN KODAK COMPANY

*Folmer & Schwing Department*

Rochester, N. Y.

## Steel Enameled Developing Boxes

at less than **HALF PRICE**



**First Grade Stock—No Seconds**

- No. 2, with cover, to hold eight 5x7  
film or plate racks . . . . . \$3.75  
No. 3, with cover, to hold twelve 8x10  
film or plate racks . . . . . 5.75  
No. 4, with cover, to hold twenty 5x7  
or twelve 7x11 film or plate racks . 4.25

**CHARLES G.  
WILLOUGHBY** INC.  
CAMERA HEADQUARTERS

110 West 32d Street, New York 118 West 44th Street, New York

that he had no interest in them, that he got along all right without them. This sort of photographer who throws his new catalogs into the waste basket, perhaps unopened, is the sort who would be willing to do things the way his father and grandfather did them before him. He is not looking for new methods and new apparatus.

Then here is an envelope full of card mounts, samples of some new designs sent out by a manufacturer who, when he mailed them, thought he was giving the profession an opportunity to see some new specialties that would appeal as being desirable, helpful in injecting new and artistic effects into the appearance of the finished product. He sent out his mailing of samples hoping for orders, of course. He expected to make money by the means, but he expected the result would be a profit and added business for the photographers he might interest.

Perhaps this photographer reasoned that the traveling salesmen coming to see him would show him mounts of all the sorts he might need. Perhaps they will, but how about the catchy novelty or the exceptionally artistic card produced by some house sending no traveling men into that territory and perhaps not having jobber distribution there. By throwing a bunch of samples into the waste basket without proper consideration, the photographer might throw away opportunity for creating a new style of photograph that would bring him a long run of business. How can a man be sure that the concerns not reaching him through salesmen, have nothing he might use to good advantage?

It is possible that the frequent visits of jobbers' salesmen are responsible for a good deal of good matter found in the waste basket. It perhaps did not occur to this particular photographer that there might be times when he would want information, not of goods, when no salesman would be at hand and no source of information available. Catalogs and price lists ought to be saved for reference and only the older, displaced issues, thrown out. A file of cata-

## Perfect Negatives

AND HOW TO  
MAKE THEM

By **DR. B. T. J. GLOVER**

One of the most popular booklets on the subject ever published in England. Eight printings have been made of it within six months.

The author, in this booklet, has written in a simplified manner and its very conciseness makes it invaluable to every photographer.

Bound in paper covers, 72 pages,  
60c per copy, postpaid

**FRANK V. CHAMBERS**

Importer and Trade Agent

636 S. Franklin Square, Philadelphia

*Liberal Discount to Dealers*





*Taken by Branson de Cou,  
with a Protar VIIa*

THE professional photographer, as well as the amateur, appreciates the convenience of the *Convertible Protar VIIa*. Once you establish the desired viewpoint, it is necessary only to find the proper combination of lenses to secure just the scale and perspective you want. All without moving the tripod!

Ask your dealer to show you the

## BAUSCH & LOMB Convertible PROTAR VIIa



### Bausch & Lomb Optical Co.

Desk E 77, 635 St. Paul Street, Rochester, N. Y.

New York Boston Washington Chicago San Francisco London

logs and price lists covering everything in the line is essential to any man in any business if he is anxious to succeed.

A red lettered folder attracts my attention among the loose papers in the basket. It is not a catalog or a letter, just a big folder with the imprint on the first page, "You save 25%." That ought to have caught the eye of the photographer if he cares anything about saving on his buying. Probably when he opened his mail he was engaged with a big black cigar and he just said to himself, "Just another scheme to get me to buy a lot of cheap junk." In the inside, however, where he did not get, there are details of a special ten days' offer on a new product that the photographer has bought or will soon buy from some jobber at the regular price. Investigation of this mail offer would have saved money.

Here are two pieces of mail that attract my attention and I know them at a glance. Two copies of the photographic periodical that comes to this studio regularly and that

is opened very irregularly. These two copies have never had the wrappers removed. They cost money but they have been thrown away. It takes but a minute to give these journals the once over and to see that both contain information that would inevitably help the photographer to get more business, to make more money. They contain a good deal of information I would have thought that photographer could use.

I think it must be true that the photographer who threw away these unopened magazines is doing business enough, or at least thinks he knows all he needs to know about his business and the conditions governing its success. Certainly a photographer anxious to improve would not pay money to have valuable information sent to him, and then throw it out without even looking it over.

It is easy to pick up half a dozen envelopes bearing one cent stamps and some of them having no outside business imprint.

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

# Cinema Handbook

By **AUSTIN C. LESCARBOURA**

Managing Editor *Scientific American*

*Flexible Cover*      *507 pages, gilt edged*

*Profusely illustrated*

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. *It is a handbook in the real sense of the word.*

*Price \$3.00, postpaid*

**FRANK V. CHAMBERS**

636 Franklin Square

Philadelphia

Obviously these 'envelopes have not been opened. They are none too attractive on the outside and yet you never can tell what's in an envelope until you investigate. The first one contains announcement of new prices on a staple product. The next contains a notice of a meeting of the local business men to form a chamber of commerce. (That meeting is past now. The photographer was among those considered lacking in coöperation.) Another envelope offers to send free a sample of a new paper, a great improvement in its line. I happen to know that this photographer's competitor has tried the paper and is using it with good effect. A fourth envelope contains half-tones of some new backgrounds that have great merit and that ought to be considered by the man who wants to improve his studio equipment. Here is an envelope containing an offer to send free for examination a book on photographic methods along certain lines. This photographer would never look inside of a book so it was not to be expected that he would prove a prospect for such business. The only other envelope to be examined contained a yellow leaflet of "This Week's Bargains" from a photographic supply house. It looked to me as if any photographer might find something in that list that would save him money. But evidently our friend of the waste basket took no interest in looking for bargains.

I don't believe the matter picked out of this one waste basket varied greatly from what might be found in many such baskets. There are too many photographers who are easy-going about their mail even though they may be careful in other matters and even anxious to build up a successful business. Your mail brings you regularly opportunities worth considering, opportunities you can ill afford to miss. If you miss them, it is your own fault. If your competitor is more careful and accepts them, that is your loss. He is a more aggressive photographer than you are.

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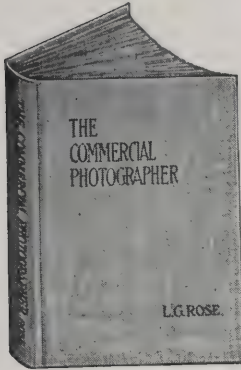
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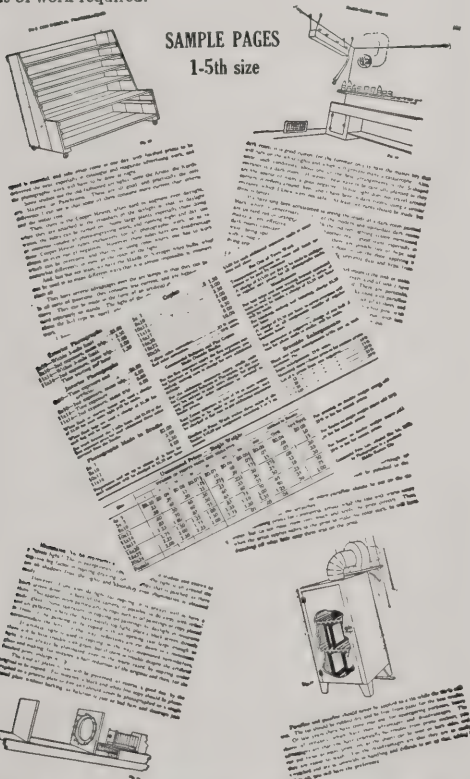
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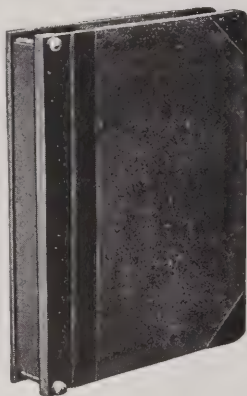


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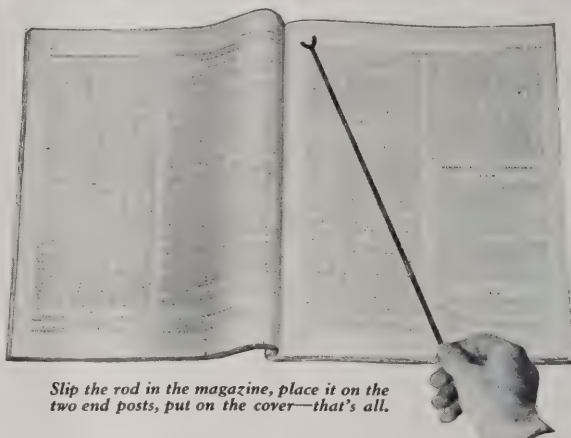
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once at every man's door? Here is opportunity knocking daily, scores of times in a month, and finding nobody home. These opportunities come and go and are missed by some men and accepted by others. It would seem to be a reasonable belief that a photographer's success is to be measured by his energy in hunting out opportunities and making use of them. How many opportunities are slipping away from you by the waste basket route?

✽

### The Man Wrapped Up in Himself

By J. H. TREGOE

*Sec.-Treas., National Association of Credit Men*

Walking along the other day, I happened to glance upon a bulletin board and read this epigram: "A man wrapped up in himself makes a very small package."

Self-absorption undoubtedly leads to contraction. Only as we lose thought of ourselves and take thought of others do our dimensions grow. I think this motto very appropriate at the present time when there seems to be so much self-concentration. The eternal question nowadays seems to be, "What can I do to give myself

pleasure or to bring profit to myself?" The best of books says that "he who loses his life shall find it."

How wonderful it is to associate with others, to realize the other fellow's viewpoint, to work with him even though our judgment may be a little rebellious!

As it is for an individual—so is it for the Nation. If our country becomes wrapped up in itself, it will make a very small package. Even with this readily discernible truth, we are urged to watch our own affairs exclusively, to allow our neighbors to drift as they will. To feel as high as the stars and as broad as the universe is a happy sensation that we cannot enjoy except as we give up self-absorption and realize that there are others besides ourselves in the world. A little wrenching may be needed to break the old moorings and cast us into entirely new currents, but it will give great satisfaction to realize that there are other people bigger than ourselves, that there are spheres other than our own.

Introspection is useful only as it may lead us to appraise our needs and place us where the best we have is at the service of our neighbors, our fellow-men.

✽

Farmer: "See here, young feller, what are you doing up that tree?"

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# AS WE HEARD IT

Eugene Choiniere has opened a studio in Marathon, Wis.

A studio has been opened in Mount Carmel, Ill., by C. D. Wolf.

The Photocrafters' Studio, at Zanesville, Ohio, has been discontinued.

Carter's Studio is now open for business in the Wilson Building, El Dorado, Ark.

The Credell Studio is now open for business in Casper, Wyo. Mr. Credell is formerly of Los Angeles.

Messrs. Daggy and Hubbard have taken over and are remodeling the Dixon Studio of Hamilton, Ohio.

Mrs. Blonquist-Sayer has disposed of her studio in Cresco, Iowa, to C. L. Converse, of Cedar Rapids, Iowa.

Cleve Leis has opened a studio at 2938-40 Chicago Avenue, Minneapolis, Minn., and will specialize in home portraits.

L. A. Applegate, of Mattoon, Ill., has purchased and taken possession of the L. C. Moore Studio, Rantoul, Ill. Mr. and Mrs. Moore have moved to Danville.

Edward Lemmon has sold his studio in the Craig Block, Noblesville, Ind., to Thayer and Ervin, of the Community Studio. Mr. Lemmon has planned to return to Indianapolis.

Albert H. Maynard and R. G. Stewart have entered into partnership, and will carry on a photo supply business in Vancouver, B. C. The new firm will be known as Maynard & Stewart.

Shaji Osato has entered into partnership with James Ishii, to whom he sold his studio about a year ago before going to Japan. Mr. Osato has been in Chicago with his wife for several weeks, following their reunion after the Japanese earthquake.

✱

# Camera Takes Pictures of Objects Beyond Sight

McCook Field officials announced, on May 3rd, the development of an aerial camera that can photograph salient topographical features of land although the plane is completely out of sight of the ground. Successful pictures were taken with the camera by Lieutenants John A. MacReady and A. W. Stevens during a flight in which they established a new unofficial two-man altitude plane record at 31,540 feet. The pictures were taken from this height.

A photograph of the entire city of Dayton was made. More territory is shown on this negative, McCook Field officials announced, than on any ever made before.



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## Editorial Notes

A glance through the pages of the Philadelphia Telephone Directory reveals the fact that the proportion of photographers to the population is about the same as that of any other large city, and you have the craft represented in all its phases. You are able to obtain anything photographic in Philadelphia, ancient or modern. You come across photographic establishments in the most out of the way corners of the great city. It is really remarkable how in the short space of less than a century, photography has wormed its way into every interstice of the social fabric. The process is in course of expansion, no doubt, and will not stop. The camera is the universal recording agent. At all moments of the

day it is doing its part in the great work of the world, which is always in process of construction.



The fact of the universality of photography makes it all the more surprising, therefore, that the great teaching centers do not recognize its importance and have it taught along with other sciences. By photography we are mapping the heavens and the earth, but these stupendous facts do not seem to come in for recognition at the hands of those responsible for the education of the people. Too often education is based mainly upon abstract questions. Now photography is a very concrete thing indeed, and a practical knowledge of it is of advantage to every human being, high, low, rich or poor, learned or unlearned. The percentage of the population, however, which possesses any such knowledge is still very small, as a cursory examination of the matter reveals to us.



"My roving studio has been the biggest bit of luck I ever struck," remarks E. F. Sheppard, of Miami Beach, Florida, who moves from city to city with a portable studio on wheels, made out of a second-hand delivery truck, and taking photographs of the people at the various places at which

he stops. "It's a bad day that doesn't average from \$20 to \$30 profit." It appears that Mr. Sheppard is a proficient photographer and that his results give satisfaction. In our experience we have met many such as he. We do not cite the case as one calling for imitation, but rather as another indication of the innumerable byways wherein money is made by means of photography. As we remarked in this page a few weeks ago, the number of photographers constantly on the move is prodigious. It is largely a peripatetic occupation, and, in the nature of things, must always remain so. Photography, unlike many others, is not a sedentary calling.

✱

"The snap-shot season opens" is a welcome headline that greets us in a lay contemporary, published in far-off Kansas. Well, that's the sort of thing we like to read. "According to several druggists and professional photographers the sale of camera and kodak films on Sunday exceeded the entire sale through the winter months," follows much in the same optimistic cheerful vein. There is no doubt at all that the season just opening is to be the biggest ever in the history of photography, and we are especially glad to peruse highly favorable reports from across the Atlantic. Decidedly the period of world depression is passing away, even in the East of Europe, where thanks to American charity and common sense, things are righting themselves.

✱

The camera men of the movies are up in arms because at some of the leading theatres their names do not appear on the films as having taken the pictures. This is probably a just cause of complaint, although, from the point of view of the public, there is far too much lettering on the screen. Be that as it may, we hope the camera men will win out. They deserve very high rewards in their often hazardous calling. We have a batch of their literature before us as we write this paragraph, and are lost in admira-

tion of their intrepidity, on the earth, under it, and above it. Theirs, as a rule, is no swivel-chair job, they risk their lives in order that the public may be amused and informed. Or, as some might prefer to put it, that some movie magnate may grow enormously rich.

✱

For, after all, there is very little altruism in business of any kind. Hence it is that as this branch of photography is a purely commercial undertaking, we think that "the hewers of wood and the drawers of water" should get their due share of publicity, such as it is. Most of us like to see our names in print once in awhile, it is a perfectly human trait, and as such should be encouraged for the benefit of the hardworking men who make the pictures. We have worked alongside these men at times with high-priced stars, directors, and others. They certainly earn every dollar of their money.

✱

Our cinematographic contemporary, *The American Cinematographer*, contains an interesting article on the photographic habits of Roosevelt, Taft, and Wilson. There is also mention of the fact that President Coolidge is an expert motion picture operator. Taft was always a congenial subject, Roosevelt inclined to be spectacular, and Wilson reserved. Many anecdotes are quoted and it is satisfactory to note that, on the whole, the Presidents were favorably disposed toward the news photographers, although at times they resented too close attentions of the clicking shutter. But, then, who does not? We should not be human if we could always stand rapid photographic fire with equanimity. And the physical ordeal of being President, doomed to so much publicity, is a very trying one, as the annals of the Presidency testify. Not one of them has been a veritable long liver, as age goes.

✱

The old Anaglyph has, we perceive, been turned to projection purposes with some

success by a New York showman. The Anaglyphs, we may explain, are two red and blue pictures printed slightly out of register and you view them through spectacles or screens of tinted gelatine. The effect, of course, is stereoscopic, the original prints having been taken from different viewpoints. The New York showman employs a screen covering the full extent of the proscenium arch and projects red and green images. The audience being provided with cardboard spectacles, having one green and one red celluloid lens, the picture is seen stereoscopically. The illusion is said to be that of the figures on the screen moving out over the audience. Two projection machines are employed.

✱

Apropos of stereoscopy by the Anaglyph process, we perceive that an important London publication, *The Illustrated London News*, is giving reproductions of these interesting subjects, which are attracting great attention. The results are well spoken of. The French weekly *L'Illustration* also published similar results. We echo the hope of a writer across the Atlantic that the series will be continued and that stereoscopy in one of its most attractive forms will be popularized and restored to its due place of honor, through the attention given to it by these important illustrated periodicals. Suitably tinted light filters for viewing the anaglyph are articles of commerce. We recall the circumstance that in the United States, as well as in Europe, these anaglyphs once enjoyed a large measure of popularity. It is to be hoped they will be revived, as, when properly viewed, they are a never ending source of pleasure to those who take interest in them.

✱

Jimmy had three blocks to go to school and it was time for him to be in his seat. He crept in as quietly as he could, but the teacher saw him and asked him why he was late.

He hesitated and said, "I ran as fast as I could until I came upon a sign."

The teacher, eyeing him closely, asked what the sign was.

"School, go slow," he said.—*Mugwump*.

## Dodging the Density of the Negative

How frequently is asked the question by those not particularly experienced in development manipulation, How may one judge as to the proper density of the negative?

No rules of general or specific application can be formulated. No reliance can be put in the assertion, often vouchsafed, that proper density is reached when the image appears upon the back—that is, the glass side of the plate—because this appearance depends upon the opacity of the film before it is subjected to the developer. The presentation of the image upon the back is only evidence that there is but little unreduced silver behind the high lights. But if the film be rich in silver there will be unreduced silver giving an apparently greater density upon the image, and so the visual density must be greater and deceptive, because the real density is not there.

We are almost tempted to say that correct judgment as to density is the outcome of intuition. Indeed we may be correct, in our notion, for really all intuitive knowledge may be the result of unconscious reasoning. But this intuition is a product of experience, and our judgment is therefore subject to our acquired knowledge. We judge intuitively of the relative weights of things or of their dimensions, and if we have had considerable practice, come pretty close to the truth. Most of us can guess the bulk of ten grains of pyro, and so in judging of the proper degree of density in the development of the plate we do so seemingly unconscious that we are accurately estimating the degree necessary to get the correct result. But for those photographers who may feel conscious of limitation of intuitive perception or question their judgment, it may be helpful toward getting good results to throw out some suggestions to help in case of doubt.

We would advise that it is more salutary to err on the side of not quite density sufficient than to make the plate overdense, because a better negative may be evolved by



subsequent intensification of the image than by reduction.

The half-tones and shadows suffer most when an overdense negative is thinned down, while intensification may be made to work most effectually in building up the image to a rich negative condition.

An aid to judgment in determination of density is in the use of a source of illumination (used in the examination) of unvaried uniformity. That is, let the light be a constant one, not a variable one, and hence the preference for examination of a constant artificial illumination. Where filtered daylight is used in the darkroom its necessarily varying intensity is a prolific source of perplexity to our judgment. But the question might be raised, What is the standard of correct density in a negative?

We still hear photographers talk about "good chemical effect in a negative." This term had its origin in the collodion régime, and was then the *slogan* of the professional who prided himself on his technique. Nowadays the photographer looks on the negative not for its beauty *per se*, but as a means to end, the production of an artistic print, and therefore he endeavors to make its structure such as shall best translate the art intention. So now the fine chemical quality in a negative is not the *sine qua non*, because we not only have a different kind of film, but evolve the picture in a different way from that employed in developing a collodion plate. In one case we have a sort of gelatine etching, and in the other a picture of no depth of surface whatever. It may happen therefore at times that an effective negative may to the vision present anything but fine chemical quality or brilliancy. Every one knows how different are the results from the same negative, according to the medium employed in making the print, and so the character of the negative determines the character of the print.

To get the desired qualities in the negative the photographer must consider first of all the character of the plate, what it is capable of effecting, then the nature of

the exposure, the character of the subject, the mode of illumination best adapted and finally the most effectual means of development. That the developer has especial agency in determining the printing quality of the negative none will deny, and it is just here that one's judgment becomes responsible for determining the proper density.

There is one consideration which must not be neglected, and that is the difference between density and opacity. The color of the deposit forming the image is often misleading. Two negatives essentially alike, as regards opacity and gradation of tone, light and shade, etc., may yield very different quality of prints, owing to differences in color of the reduced silver in the two negatives. This color is influenced by the nature of the film (rapid or slow plate), nature of the developer, modification of its constitution, time of development.

The browner the image, the more opaque it looks. With very rapid plates the character of the emulsion is not so varied as to cause marked differences, but with slow plates, such as are used for transparency positives, the difference is considerable. The developer has more marked influence. Metol and other reagents of its kind give bluish-black deposits, the printing opacity of which is necessarily low.

Pyro and hydroquinone tend to opacity, producing brownish negatives with high printing quality. The use of sulphite tends to lessen intensity of color. So it will be perceived that there are quite a number of factors determining the nature of the negative, and that it would be unwise to hope for the best results by simply waiting for the appearance of the developed image upon the back of the plate.

\*

Pa Hoptoad was always kicking. One day ma took him into a fine restaurant and he immediately proceeded to embarrass her by washing the silver. The silver was immaculate, as she assured him, but he ostentatiously washed knife, fork and spoon in his glass of water.

"No germs for me," he announced loudly.

A minute later he drank the glass of water.



John H. Garo  
Boston, Mass.

PROFESSOR BRIGGS (Harvard College)



GEORGE ELLIS

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Winona School of Photography

*July 7th—August 2nd*

Well, I've just had a chance to talk with Director Towles and get the details of the improvements that are to be made in the School building, Daguerre Institute, as it is properly called.

After going over the ground with Mr. Felix Schanz, of Ft. Wayne, Ind., he has found that the principal change will be in the size of the Artificial Light Camera Room and the Daylight Camera Room; these two being back to back with a common partition wall separating them. Last year's experience showed that the former room could be reduced a little to advantage and result in an improved arrangement of the seating capacity of the former.

The dark-room and printing room will not have to be touched. In the retouching room, two or three additional hoods will be installed to accommodate the classes of twenty-five students, this year.

To be sure there would be no slip-up in understandings, Director Towles had the carpenter and plumber on hand and gave them explicit instructions. Work will be started the first of June, and will be completed in two weeks' time.

Director Towles has also gathered up the final threads of arranging his departmental assistants, so that all we now need is to have July 7th appear on the calendar.

When you get right down to it and think what a wonderful opportunity this school is offering to members of the P. A. of A., to either improve their own workmanship

or that of their employees, I think the Association has just cause to be proud of this activity. We have already mentioned that eight of last year's students are returning; three are sending one employee apiece, and one photographer has even gone so far as to register three of his employees. Folks, this is not an act of charity you are giving the P. A. of A., it is a real *investment* you are making. One or two hundred dollars spent on a faithful employee will be returned with interest before the year is up.

Within the last five days, six registrations have been received, adding three new States to our former nineteen represented. Whoa.—I must change that. The mailman just brought in another registration and an inquiry. There is no time like the present to send in that ten-dollar registration fee, if you have any intention of going to the Winona School of Photography in 1924. Every day sees the limit of 125 reservations being taken up rapidly, so do not wait until the last minute and be refused admission. The balance of \$40.00 tuition is payable at the School. Make all checks payable to the P. A. of A., and mail to the Secretary, number 722 Bond Building, Washington, D. C.

✱

While the requests for Traveling Loan Exhibits has somewhat abated, they are still moving in certain parts of the country. An idea of the aid they render at "Openings" may be had by reading the remarks of "That Man Gale" of York, Nebraska,

just received. Mr. Gale says: "I wish to take this opportunity to thank you for your help in making our Exhibit and Opening here a success. We had some crowd the opening day. Gave two thousand gifts to the kiddies, so you see it was really a crowd."

That's the way to get publicity—advertising, put on a good exhibit, cater to the kiddies, who in turn will work on their parents and get a "Crowd" to visit your Studio. Two thousand kiddies means that at least one thousand adults visited Mr. Gale's Studio that week. I'll bet that was a "grand an' glorious feelin'" to have so many visitors. Fine work, Mr. Gale!



Now about the Convention at Milwaukee. You will all want to go there, but some are going to find it impossible to "make the grade" this year. The others will want to go as economically as possible and one way is to take advantage of the reduced railroad fares. This is simplified this year, compared with last. All you have to do is ask your local ticket agent for an identification certificate at the time you buy your ticket to Milwaukee. Present this at the Auditorium registration desk and after 250 have been received, they will be validated and this entitles you to the return trip at half fare. But,—do not forget to ask for the Certificate AT THE TIME YOU BUY YOUR TICKET TO MILWAUKEE. They cannot be issued at the Convention, as they must bear your local agent's stamp to be valid. All above 250 will be validated as soon as presented.

A Business Basis

C. H. CLAUDY

"Mean pup," exclaimed the Young Photographer, looking across at a man who bowed to him.

"That's Doc Smith!" The Old Photographer looked up from his lunch. "What's the matter with Doc?"

"About six months ago his bull dog had six puppies. He was as proud of them as he could be and was very anxious to have a photograph of them with their mother. Well, Doc and I golf together quite a little, so one bright afternoon I took a hand camera and went out to his house and devoted an hour to getting a nice lot of pictures of the mother dog and her puppies. It took up almost an entire afternoon. I made a couple of prints of each good negative and as Doc and I were on such friendly basis, I did not charge him for the job—gave him the pictures.

"About a week ago my teeth needed cleaning. I went to Doc's office and sat down in a chair to have my teeth cleaned. At the end of an hour I was all polished off nicely and started out, telling him to send me a bill. He laughed and said he would do no such darn thing, that cleaning teeth was cash and for me to come across with five bucks, and when I offered it to him, the mean pup took it."

"Quite right," said the other man, "you cannot mix business and friendship any more than you can oil and water or women and a secret. Doc did exactly the right thing, just as you did exactly the wrong

CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . .	. . . . .	Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . .			{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .	. . . . .	Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .	. . . . .	Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. .	. . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . .	. . . . .	J. A. Glander, Manitowoc, Wis.

thing when you made those puppy pictures for him for nothing. If you and he are close golf friends, you had a perfect right to make pictures for nothing, if you wanted to. But you have no right to expect him to do something for nothing for you on account of it. If you really did the pictures for nothing, you would not expect to be paid in dental work for them.

"Two school boy friends went out into the world to work. One became a physician and the other a plumber. While the plumber was putting some new plumbing in the doctor's house, the stork lit on the plumber's roof and the doctor had to be there as a reception committee. When both plumbing and the doctoring were completed, each asked the other to send in a bill. Each waited for the other's bill, knowing that the man who sent in the first bill was going to get a bigger one in return. They continued to plumb, to doctor and to wait until they were both tottery old gentlemen. Neither ever rendered a bill, so neither ever got any money from the other.

"Business is business. Friendship is friendship. You cannot mix the two. Our friends expect us to do business with them on a cheaper basis than we do business with the public. We expect our friends to patronize us because they are friends. Both are wrong. Our friends have no right to expect us to do business with them on any different basis than we do business with other people. We have no right to expect our friends to do business with us unless we can do work which pleases them better than the work done by other people.

"The moment a friend crosses the door sill of your studio, he ceases to be a friend and is metamorphosed into a customer. You should treat him as such, give him the same attention, do his work as painstakingly and as promptly as you would do it if he were a perfect stranger.

"You and Doc did business on the only true basis on which business can be done between friends. Each took a different plan, but both plans are right.

"If a man is entitled to reduction from you, he is entitled to have his work free. If you do not feel that you can do his work without any charge at all, then charge him the same as you would any one else. If you feel that you must make some kind of a concession to him, charge him the regular price for the work he buys and then make him some extra prints which are free, a gift. You can then truthfully boast that yours is a one-price-to-all studio, which is as it should be.

"Doc's plan of handling you was exactly right. You made his puppy pictures free. He owed you nothing. You were a customer in his office. As his friend, you should be the first to help him carry out his office rules. He treated you just as he treated other people. You have no reason to complain, if you really gave him those pictures.

"Of course, if you looked on those pictures as an investment to be paid back in kind at some future time, then you deceived Doc, and he is the one who has the right to complain, not you.

"The day of the rebate and the discount is gone, like that of the high bicycle and the tintype. Business men have learned that rebating and discounting to ministers and school teachers, to servants in rich families and to hotel clerks, is the most expensive way of doing business. It not only spoils these people who will reward you by bringing their friends and asking them for the same discount for them, but what is yet worse, it breaks down the morale of the people in your reception room. Knowing that you give some people discounts, they will come to you with a request for a discount for a customer—you cannot well refuse. The fact that an employee asks you about a discount, shows the customer that you *do* give some people discounts. If you refuse him, you anger him.

"Worse than the breaking down of the morale of your employees is the breaking down of your own morale. If you give discounts, you have a bad business habit.



This habit will grow, as all bad habits grow, until in a few years your establishment is honeycombed with rebates and discounts till you almost feel that you have to give every one a discount.

"Last, but far from least, you break the plain old-fashioned rules of honesty. No business plan can be other than deceptive which will not stand the full glare of daylight. No business principle is good which must be hidden from the customers or from any portion of them. Honesty is the best

policy. It is not only the best policy, but it is the only policy on which the successful business can be built.

"Your lowest price is your real price. If you make a certain style of picture for twenty-five dollars a dozen and allow some people to have them for twenty dollars, your real price, your bottom price on those pictures is twenty dollars and you overcharge the twenty-five dollar customer."

"Well, I guess I better go shake hands with Doc," mused the Young Photographer.

## Salesmanship and Business Letters\*

THOMAS BELL

There are two ways by which you keep in contact with your customers; by your salesmen and by your letters.

I do not wish to minimize the importance of any section of a selling organization. My concern is to criticize the importance of the correspondence side, the letter-writing.

Just look over the essentials of your day's work. What stands out at once as vital importance? What do you attend to first thing in the morning? Do you not look over your morning letters before you pay attention to anything else?

A letter holds the front rank position in every business, and I have no hesitation in saying that the biggest opportunity today for progress and for expansion in business lies in the improvement of business correspondence.

Look over your letters and ask yourselves, "how much real salesmanship do they contain?" Has every opportunity been seized for saying something about your goods and about your business? Are your letters dry, formal, full of stereotyped phrases, or are they crisp, informative, human and impressive? When you have examined them carefully, I think you will agree that you have spent an enormous amount of time, and used up quite a large amount of material in sending out to your customers such phrases as: "Yours of the 19th to hand. In reply

we beg to state . . ." "Further to your letter of the 15th. . . ." "Your esteemed order to hand, same is having our attention." "Assuring you of our best attention at all times." "We trust the goods will meet your requirements." "We have pleasure in enclosing . . ."; and dozens of hackneyed phrases which go to make up the ordinary business correspondence.

Rubbish of this kind is not business, and it is not English.

Who is responsible? The phraseology of business letters is accepted by most people as the correct thing; it has grown, like Topsy, and nobody can say why.

Several books have been written on "How to Construct Business Letters," many of them containing a lot of very useful advice indeed, but there is one fault that characterizes nearly all that I have come across, and that fault is this: the writers all seem to think that a business letter can be written according to rule.

Now, in teaching art of any kind, that is one of the most dangerous things to do; it is never safe to encourage the student to sink his individuality and to rely on rules. You must, of course, have a framework, you must have a plan, you must have in your mind a definite scheme. But you must have a great deal more than that; you must have the power to clothe the skeleton,

\* Abstract of an Address to the Sales Managers' Association, London.

to hide the wires; in short, you must have the art that conceals art, the art that conceals the rules on which you build up the letter.

To my mind, the most important of all is to get the right point of view. The point of view is everything. Your point of view may not be the point of view of the man to whom you are writing.

The next point is to show that you are really in sympathy with the person to whom you are writing. That is very, very important.

There is a tendency in many offices, to treat customers in the mass, and not as individuals. From a selling point of view, this is a mistake.

When a customer writes to a house, the reply should bear evidence that the house has considered his individual request. A reply which is obviously stereotyped and obviously sent to hundreds of other people, does not create a favorable impression.

Now we come to "style." Phraseology is a very difficult thing to teach. Young men come into a business; they say they are business correspondents. They form definite ideas of what they consider the right thing in phraseology. They accept the style as correct, and when the time comes for them to write letters, they naturally follow the work of their predecessors.

The improvement of the whole thing may be boiled down to this: use concrete words, and avoid the abstract.

Once you begin to get life and vigor into your letters; once you begin to use concrete words, instead of abstract, you will find yourself avoiding all hackneyed words. You will avoid all such phrases as "favor of yesterday." What is a favor? It has to be translated into letters before he understands what it means. These phrases are sheer gibberish, and the only impression they create on the minds of the reader is that the writer of the letter is too bored, too lazy, or too busy, or not interested enough to get down to concrete facts.

It is so simple to turn out letters in these

abstract phrases, letters with no "selling" value. It means considerably more work, considerably more brainwork to get down to the subject, and make a letter convincing and impressive.

The next thing to do is to avoid circumlocution. Have a definite object and go straight for it. Avoid roundabout, wandering sentences; make straight for your subject, and don't load your letter with useless phrases. Don't give your reader the chance to say, "I wonder how long this man will be in coming to the subject." Avoid flowery language.

It is surprising what a large number of people think that flowery words, highfalutin words, are good writing. So many people will strive after what they term "fine writing." To avoid this, is the very first lesson that a young writer learns.

You can find for yourselves thousands of instances of this elaboration, and striving after fine writing. Gentlemen, if you get letters in to sign, with phrases like these, put your blue pencil through them, and send them back to the typist. Choose the right words.

There are many words and phrases used today which should be used in totally different circumstances.

I just want to point out a few words which are often mis-used.

"Nice." How often do you describe some article as "nice." I know that the word is gradually coming into use, and I grant it can be used in the sense that so many people do use it, but it is one of the sloppiest and one of the least likely to convince.

Also the word "fine." It is often used in the same way; a very unconvincing word.

They are words used when you cannot be bothered to find real descriptive words. They are lazy words.

Take the word "same." "Same is having our attention." How often do you use it

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**CIRKUT ENLARGEMENTS**  
**MORTON & CO.** 515 MARKET STREET  
 SAN FRANCISCO, CAL.

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in letters? "We thank you for your order of yesterday, and beg to state that same is having our attention."

"Unique" is often misused. You cannot have a thing "most unique" or "very unique." It is either unique or not unique at all.

There are phrases, too, as well as words, which have become a kind of fetish in business letter writers. "In the case of." How many times do you use that?

Now, then, "Beg to state." Why beg? Get on with the statement. "Under the circumstances." How can anything be under its surroundings? "As to whether." Cut it out. Don't you see the letter is so much stronger?

One may go on for a long time, bringing up words and phrases of this kind, but I think I have said enough to emphasize the importance of clearing out all that rubbish, and making the letters more telling and more convincing.

I would like to say one or two things in connection with dealing with complaints.

There is a rule in some offices, that the customer is always right. Well that, like all rules, does not apply in every case. You must remember that a very large majority of people are honest.

This is on dealing with a complaint.

"Don't argue with anybody. If the customer is in the wrong, show him courteously where he is wrong, but explain it, do not argue. If the customer writes you that the goods he ordered to be sent two weeks ago have not been received, and he doubts whether you have sent them, don't write in this strain: 'If the goods have not reached you, it is certainly due to no fault of ours. We sent them promptly and hold the railway company's receipt to prove it.' Write in a different way:

"You are certainly justified in complaining of not receiving the goods you ordered fully two weeks ago, and you have been very considerate in waiting so long, etc. . . . The receipt we hold from the railway company proves that the goods were sent by

us in pure condition. We knew you were in urgent need of these, and we made a special request for quick service," and so on.

Now, I just quote these two to let you see the difference between arguing and courteous, straightforward letter writing.

Stationery and lay-out I am not going to deal with, with the exception of saying that a neat letter on good stationery always impresses the reader.

✱

## "Watch this Space!"

FRANK FARRINGTON

Did you ever put into your newspaper advertising space the single line, "Watch This Space!" or "Watch This Space Next Week!" or "Read Our Advertisement Tomorrow," or "Next Week We Shall Make An Important Announcement in This Space?"

Did you ever use your valuable and expensive newspaper space to say to the public in any form that you have no message for them today but that you expect to have something to tell them at another time? If so, do you suppose any of the readers of that request or announcement kept it in mind and continued to look at your space until you finally got ready to give them what you were holding back?

You may really have something important to say next week, but why waste this week's space on that account? There must be things you could say to advantage this week. You can tell the public something today about your studio or about your work without depreciating the value of what you are going to say next time. Why not use your space to tell something instead of to say you are going to tell something?

People are not much concerned over what you are going to tell them next week. Even though next week's message is going to be a humdinger, there is no reason for wasting this week's opportunity.

My idea of totally wasted advertising opportunity, is putting nothing in the newspaper space but the request "Watch This



# ANSCO

## PHOTOGRAPHIC PAPERS

**Professional Cyko  
Enlarging Cyko**

**Commercial Cyko  
Noko  
Ansco Proof Paper**

### PROFESSIONAL CYKO

One grade, for professional negatives

**Plat** (smooth white), Double Weight

**Buff** (smooth), Double Weight

**Studio** (semi-gloss, white), Single and Double Weight

**Glossy**, Single and Double Weight

### COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast, Normal** and **Soft**. For amateur negatives and general commercial work.

**Glossy**, Single and Double Weight

**Studio** (semi-gloss), Single and Double Weight

### ENLARGING CYKO

Two grades, **Regular** and **Contrast**

**Plat**, Double Weight

**Buff**, Double Weight

**Studio**, Single and Double Weight

**Glossy**, Single and Double Weight

### NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard, Medium, Soft**.

**A, Semi-gloss**, Single and Double Weight

**B, Glossy**, Single and Double Weight

### ANSCO PROOF PAPER

Glossy, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

**Ansco Photoproducts, Inc.** Binghamton, N. Y.



## Announcement

# REXO

*We have reorganized and removed to new quarters where we will continue to serve the photographic trade the same as for the past thirty years.*

**BURKE & JAMES, 425 S. Wabash Ave., Chicago, Illinois**

Manufacturers and Jobbers

*Send ten cents for our beautiful 200-page general catalogue*

Space." Such an advertisement brings no patrons to your studio. It enhances your prestige not at all. It leads few and probably not any readers to watch the space you ask them to watch. It costs just as much money as if you had made some use of the space to your advantage.

If you have a special reason for wanting people to consider a future advertisement, it may be worth while to insert in preceding advertisements some phrase to that end. You may say, "Tomorrow we shall make an important announcement about graduation class work," and that statement may interest some of your readers. But there is no reason why you should give over your entire space to that announcement.

Another practice of some photographers in preparing newspaper advertising or form letters and circulars, is that of wasting opening lines and space and wearying readers

by beginning in a roundabout fashion—saying that you are going to say something. Haven't you read—haven't you even written advertisements that began something like this: "We want to tell you about what we are going to do." "We want to announce at this time the addition of a new—etc." "In this advertisement we are going to tell you about something we have for a long time been planning to do, etc."

If you have something to announce, announce it. If you have something to tell, tell it. Why waste good space and the time and patience of readers in saying that you are going to say something? People will spend little enough time with your advertisements anyway. Get right to the heart of what you want to say and get there quickly.

What people look for in advertisements is information put in plain, straightforward language. They are not seeking beautiful English. You do not have to lead up to your subject tactfully for fear of scaring

New Designs



Our  
**Kodak Finishers'**  
**DELIVERY ENVELOPES**

Are being used in every corner of the U.S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

**THE PERFECT BACKING CLOTH**  
*For Commercial Work*

TRADE MARK

# WARRENTEx

REGISTERED

**No Paste or Glue Required**

Made in all sizes      Write for Samples

**WARREN PRODUCTS CO.**

269 Canal Street      New York

*Please mention "Bulletin of Photography" when Corresponding with Advertisers*

them away. The thing that drives them away is delayed approach to your actual point.

The advertisement that gets the most readers is that one that tells its story so plainly and so tersely than the reader gets it before he knows it, before he has time to back away.

Give the public facts of interest and value in connection with the securing of studio service. Say what you have to say in straight-from-the-shoulder language without any hemming and hawing, announcing or postponing. If your space interests them today, that fact will do more to get them to read it tomorrow than any request you may make to that effect.

## Our Legal Department

### When a Salesman Makes a Mistake in Price

One of the readers of these articles has laid a case before me which will interest everybody who buys and sells merchandise. The case involves the question: When a salesman makes a mistake as to the price of his goods and contracts with a buyer to sell him at far below the regular price, can the salesman's employer be compelled to fill the order?

In the case submitted to me a salesman quoted his goods at .025 per foot. This was so low that the buyer thought he saw a good chance to get in, and he ordered 4,000 feet. The salesman filled out a regular order blank, had the buyer sign it and left a carbon copy. It contained the date, the name of the buyer and seller, how shipped, terms, name of salesman and, finally, the description of the goods and the price—.025 a foot. It was a complete memorandum and would have entirely satisfied the Sales Act.

When the seller received the order he sent it back with the explanation that the salesman had made a mistake; the price was .0563 cents, over twice the price in the



## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

ENLARGING IN ALL ITS BRANCHES  
DISTINCTIVE PORTRAITURE WORK  
WATER COLORS  
OIL PAINTINGS  
OIL EFFECTS  
ART PRINTS  
ASTRO TONES  
GUM PRINTS  
PORCELAIN MINIATURES  
IVORIES

*Write for price list No. 8.*

*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

**BLUM'S PHOTO ART SHOP, Inc.**  
1021 North Wells Street CHICAGO



## Are Available



*If not available  
at your dealer's,  
write direct to*

**SWEET, WALLACH & COMPANY**

(Eastman Kodak Company)

*Sole Distributors for the United States*

133 N. Wabash Avenue - CHICAGO



## Reliable Photo Supply Houses

**BELL PHOTO SUPPLY CO., Inc.**  
(Eastman Kodak Co.)  
410 Wood Street, Pittsburgh, Pa.

**CENTRAL CAMERA CO.**  
Everything Photographic  
112 S. Wabash Avenue, Chicago, Ill.

**EASTMAN STOCKHOUSE, Inc.**  
(Eastman Kodak Co.)  
Madison Avenue at 45th Street  
NEW YORK, N. Y.

**R. J. FITZSIMONS CORPORATION**  
Autochrome and Ilford Products  
75 Fifth Avenue - - NEW YORK

**JOHN HAWORTH COMPANY**  
(Eastman Kodak Co.)  
1020 Chestnut Street, Philadelphia

**HYATT'S SUPPLY CO.**  
417 North Broadway, St. Louis, Mo.

**THE H. LIEBER COMPANY**  
24 W. Washington St. - Indianapolis, Ind.

**MEDO PHOTO SUPPLY CORP.**  
Phone Bryant 6345  
223-225 West Forty-Sixth Street, New York

**GEORGE MURPHY, Inc.**  
57 East 9th Street - New York City  
Our Monthly Magazine "Snap Shots" Free

**G. H. PITTMAN & BRO.**  
Everything Photographic  
1504 Young Street DALLAS, TEXAS

**W. SCHILLER & CO.**  
6 S. Broadway - St. Louis, Mo.

**STANDARD PHOTO SUPPLY CO.**  
(Eastman Kodak Co.)  
125 Baronne St., New Orleans, La.

**J. SUSSMAN PHOTO STOCK CO.**  
223 Park Avenue, Baltimore, Md.

**SWEET, WALLACH & CO.**  
(Eastman Kodak Co.)  
133 North Wabash Ave., Chicago, Ill.

**Western Photo & Supply Co.**  
Photographers' & Photo Engravers' Supplies  
208 N. Wabash Ave., Chicago

**WILLOUGHBY** 110 West 32d St.  
New York  
Everything Used in Photography

**ZIMMERMAN BROS.**  
(Eastman Kodak Co.)  
380-384 Minnesota Street, St. Paul, Minn.

order. The seller wrote that the salesman had noticed the mistake when he got back to his hotel and had tried to get the buyer, but couldn't reach him. Then the salesman certainly showed a high degree of intelligence by sending the order in to his house anyway.

The buyer refused to accept the seller's refusal and got this answer:

All orders taken by our representatives are subject to confirmation of price by the home office and naturally we would not approve this price which was made in error by our representative. While we do not wish to appear arbitrary in the matter, we feel that you yourself were also aware that there was an error somewhere, because the price quoted is so decidedly out of line. The size of your order would also denote that you were anticipating your requirements on this particular material for quite a lengthy period of time. To further justify our position, if you can furnish us evidence that you have secured any like material at a price of 2½ cents per foot we would be very pleased to execute your order at the same price.

The question asked of me is, can the buyer compel the seller to fill this order? I have told him that I did not think he could. The reason is that the price quoted—if the buyer was at all posted on the market—was so obviously low as to give the buyer notice of the mistake. A price less than half the market would naturally convince any posted buyer that something was wrong.

Where one party to a contract makes a mistake in his figures so obvious that the other party knew of it, or should have known of it, the deal is off. The law will not let a man be taken advantage of in such a way. There are many cases on the point, covering all sorts of transactions. The point in all of them is that the party seeking to take advantage of the mistake—usually the buyer—must have seen it or had reason to see it. Otherwise the deal stands.

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A COLLINS EASEL THAT HAS THE "CALL"


## The Panther Easel

is going over big this season and well it should for it is very reasonably priced, yet substantially made of Forest-tone embossed stock with a contrasty cut corner pocket card.

The Panther offers an unusual value for a very small investment and we suggest that you test its sales possibilities.

Made in two sizes for photos 3 x 4 and 3 1/8 x 4 1/2. Priced at \$5.75 and \$6.25 per 100. Forest Gray and Forest Brown.

Send for a Sample, 5 cents

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## The Balboa is a Proven Success

FOR small portraits, nothing better has ever been offered in a low priced corner pocket folder. It has real charm and "pep." Made of leather-like Forest-tone stock in gray and brown.

Made for photos 3 x 4, 3 1/8 x 4 1/2 and 3 7/8 x 5 7/8. Priced at \$4.35, \$5.25 and \$6.25 per 100.

Send for Sample  
5 cents



Collins Photographic Mountings are Stocked by Leading Supply Houses  
A. M. COLLINS MFG. CO., 226-240 Columbia Ave., Philadelphia, Pa.

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# BIND your copies of

**BULLETIN OF  
PHOTOGRAPHY**

## in the only perfect way

THE only Magazine Binder that will quickly and securely bind each issue as published and bind one magazine or a complete file without in the slightest manner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.



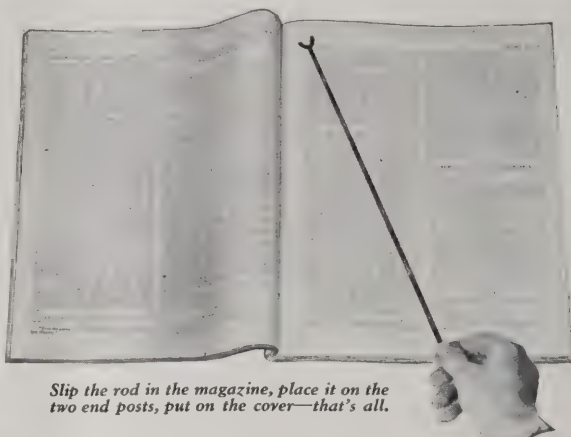
Over 2,000 sold and never a complaint.

same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially bound book, no matter whether there is only one magazine in the Binder or a complete file. Nothing complicated, nothing to get out of order.

Nothing complicated, nothing to get out of order.

¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.



Slip the rod in the magazine, place it on the two end posts, put on the cover—that's all.

**Price \$1.75, Postpaid**

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

**FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia**

A case showing where the line is drawn was recently brought to my own office. A large manufacturer asked several carton people for a quotation on several hundred thousand cartons. He got various prices, ranging from \$2.40 to, I think, around \$3 per thousand. He accepted the \$2.40 quotation, writing a formal acceptance on an order blank which contained all necessary elements and was in full conformity with the Sales Act. This acceptance was deposited in the mails and was duly received by the seller. He declined to fill the order, however, on the ground that the figure \$2.40 was a stenographical error—it should have been \$3.40. When the case was brought to me I advised the buyer that when he deposited his acceptance in the mails there was a binding contract from

which the seller could not escape on any such grounds as he was using; that the client should buy his cartons at the next best of the quotations, which happened to be \$2.70, and sue the defaulting seller for the difference. Since this was only \$90, the litigation did not promise to be profitable and I emphasized that, but pointed out that if the client wished to strike a blow for principle, this was the time. A demand was made upon the seller for the \$90 and refused. The seller took the mistaken ground that he was not bound, until he received *and accepted* the buyer's acceptance, whereas the law is clear that there is a contract the minute the acceptance is deposited, correctly stamped and addressed, in the mails.

Suit was then brought. The seller was amused. He never heard of such a thing before, neither had his counsel—the idea of suing for \$90 just because somebody backed out of a contract! To make a long story short, when the case was within two

## BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Please mention "Bulletin of Photography" when Corresponding with Advertisers



days of trial the defendant backed down and paid the full claim, with interest and costs.

You see, the point was that the difference between \$2.70 and \$2.40 was not so great as to give the buyer notice that \$2.40 was wrong, therefore the seller would have been held to his bargain.

(Copyright by Elton J. Buckley)



## The Show Case

Both in this country and in Europe, attention has recently been given to the subject of the show case as an advertising aid to the photographer. Our London contemporary, *The British Journal of Photography*, says, "The show case is the most potent agency for bringing in new customers; therefore, let it be as large and important as possible. It is economical to run several show cases." And the *Ohio Photo News* advocates the lighting of the show case at night.

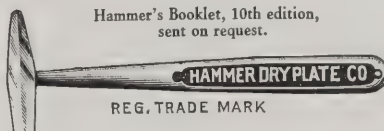
As a rule, photographers give very little attention to this matter. They let the same show case do duty, day in, day out, from year to year, and rarely change the specimens. But if both were frequently changed and illuminated at night, prospective customers would be attracted both by day and night.

And it is not expensive to have several show cases in various parts of a city, as pointed out by *The British Journal*—it has proven to be a very cheap and expensive form of advertising.

Here in Philadelphia we regretfully have to record little is done in changing the show cases. Several times we have animadverted on this and hope to see some changes effected in the matter. But business generally is so good that there is apparently no occasion to worry about things.

In smaller towns, however, the case may be different, hence our note on the subject. The small town professional, as a rule, has his way to make in the world, hence our advocacy to pay particular attention to the show case.

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## Your Mailing List

The mortality rate on mailing lists is so high that the list should be checked every few months. In all probability in the average town a mailing list 100 per cent correct today will be found to be more than ten per cent incorrect a year from today. Changes of address, removals, deaths, fires, failures, financial difficulties, strikes, shut-downs of factories; such things combine to increase the number of "nixies," or names to which mail cannot be delivered. You can get rid of the "nixies" by having the mailing list corrected at the post office before using it.

Yours may be the type of town that gives a minimum of address changes in a year, or it may be the type that gives a maximum. In either case, it is a great mistake not to eliminate the dead wood. A mailing list that is ten per cent "nixies" means that a tenth of the cost of sending advertising to that list is wasted. Have you money to throw away like that? If the mailing of a certain form of advertising costs you 3 cents per piece, including postage and printing, addressing and envelopes, the cost is low, but ten per cent of "nixies" adds needlessly \$30 to the cost of mailing each thousand pieces of matter. That \$30 comes right out of your net profits and might as well be in your pocket as to be thrown away.

If 10 per cent is an average annual depreciation on mailing list names, it may by no means represent the loss your list may suffer. One authority estimates a mortality as high as 30 per cent under certain conditions.

An advertiser mailing to small town prospects had his list of 38,500 names checked up by the local postmasters, and it was found that 5,000 names needed correcting. "Printer's Ink" estimates that when the undeliverable returns from a mailing run above 2 per cent, there is an important waste in the resultant loss.

Here is what Paragraph 3, Section 523,

of the Postal Laws and Regulations says about postmasters being permitted to correct mailing lists. This shows you that there is no real excuse for not eliminating the "nixies."

"Postmasters are permitted, though not required, to correct mailing lists, but the lists, whether corrected or not, shall be returned to senders when postage stamps are furnished for that purpose. If a postmaster finds it practicable to correct a list, he may cross off the names of persons to whom mail cannot be delivered or forwarded; add the correct street, rural or box number; correct initials where apparently there has been a bona fide intention to write a name known to the sender of the list; and when two or more names appear at any one address, the head of the family may be indicated if known. Addresses of persons who have removed to other post offices shall not be furnished nor shall new names be added to the list. (See note.)

"Note—Under the limitations of Paragraph 3 and with the consent of the owner of the list, corrections may be made at first- and second-class offices by substitute clerks at the owner's expense, at the rate indicated in Section 299, Postal Laws and Regulations (60c per hour). Postmasters of third- and fourth-class offices are not prohibited from making a reasonable charge for such work."

Thus it is seen that not only may dead wood be removed and "nixies" eliminated, but names may be corrected as to initials, etc. The charge is very little and few postmasters actually make any charge. They are glad to have the mailings of the office increased and the receipts from sales of stamps made larger, so they naturally will help in any possible way to encourage business men to do such mailing. One manufacturer mailing to post office lists, when submitting lists for correction by local postmasters who received no direct benefit from his mailing, found that only 5 out of 100 postmasters actually made a charge for correcting lists.

A mailing list frequently used is a valuable help in building up a business, but it should be corrected before it is used instead of afterward from undelivered envelopes. In this way you save a good deal of money.

## "Heliollette" Background Films

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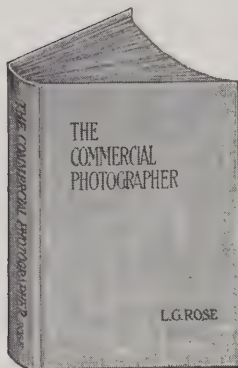


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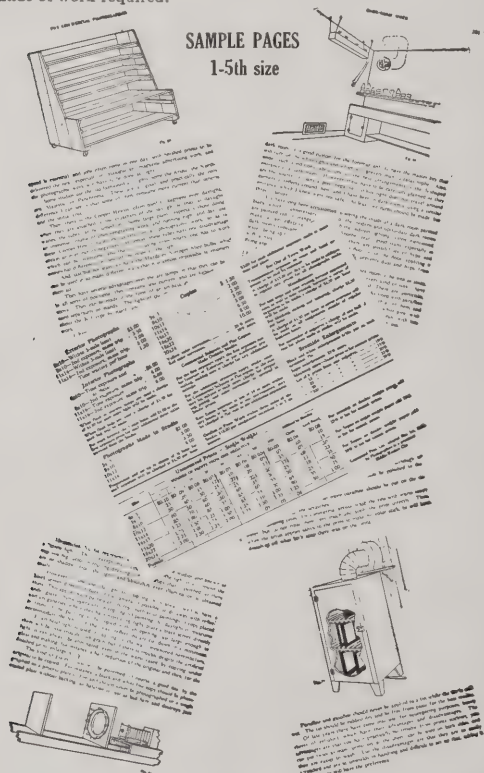
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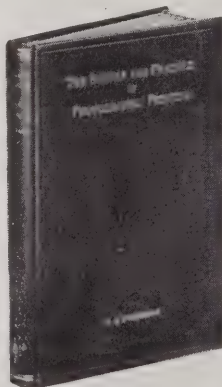
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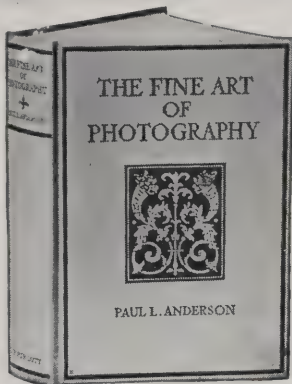
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|     | 62  | Vacation Photography                  |
|     | 63  | Photography in Advertising            |
|     | 66  | Practical Methods of Development      |
|     | 69  | Printing-Out Papers                   |
|     | 73  | Panoramic Photography                 |
|     | 76  | The Hand Camera                       |
|     | 78  | Printing Papers                       |
|     | 81  | Ozobrome Printing                     |
|     | 88  | Defective Negatives                   |
|     | 93  | Development (Gaslight Papers)         |
|     | 96  | Leaves from an Amateur's Note Book    |
|     | 101 | Photographic Chemicals                |
|     | 103 | Toning Bromide and Gaslight Prints    |
|     | 106 | Oil and Bromoil Printing              |
|     | 107 | Hand Camera Work                      |
|     | 119 | The Optical Lantern                   |

ANY of the above copies will be sent postpaid for 60 cents each. Order *now*. To-morrow we may be sold out of the copy you want. The demand is constantly increasing.

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**Cash must be sent with order.**

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**WANTED**—Expert home portrait operator for Virginia and North Carolina. Salary or 50-50 proposition. \$300 per month will be guaranteed to the right party. Write or wire E. H. Brill Studios, 2913 Second Avenue, Richmond, Va.

**WANTED**—Young lady or man able to finish high-grade portraits; one able to retouch preferred. Send proofs and photo of self. Studio located in Florida. Address B. T. G., care of BULLETIN OF PHOTOGRAPHY.

**WANTED**—First-class photographer to open studio in beautiful new block. Skylight; running water. Territory includes about 15,000 people. Located in heart of famous Western New York fruit belt. Address Box 1098, care of BULLETIN OF PHOTOGRAPHY.

### DO YOU WANT AN EMPLOYEE?

**SITUATION WANTED**—American Gentle, with New York, Philadelphia and Boston training, desires situation where skill, efficiency and selling quality in negatives are appreciated, and commensurate salary paid for same. City or Eastern summer resorts; studio, home or Graflex work. Robert Stevens, Ohio Hotel, 809 Fourteenth St., N. W., Washington, D. C.

**SITUATION WANTED** as a first-class negative retoucher and operator; was in business for 12 years. A. Kellerman, 1219 Hoe Avenue, Bronx, New York.

**SITUATION WANTED**—Competent retoucher and all-around man, with long experience from first-class studios, wishes engagements. Salary, \$35 a week. Only those who can offer permanent position are expected to answer. Address "Permanence," 529 N. Franklin St., Philadelphia, Pa.

**POSITION WANTED**—By married man, 18 years' experience, commercial or Kodak plant; can handle any part of work. \$30 per week. Will go any place. Best of reference. V. E. Baume, 3446 Montgall Ave., Kansas City, Mo.

### DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

**FOR SALE**—Ground-floor studio in the best town in northern Illinois. Old-established studio, doing a good business. Must sell; ill health. Price, \$1,000 cash. Address G. R., care of BULLETIN OF PHOTOGRAPHY.

**FOR SALE**—Leading Photo Studio in Honolulu. High grade, well established; must sell on account of other interests; complete outfit, fine location; reasonable rent, lease runs six years; exceptional offer for good business—Portraiture, Kodak, Commercial and Views; wonderful climate, beautiful surroundings. Price reasonable—terms if desired. Address R. W. Perkins, 541 Page Street, San Francisco, California.

**FOR SALE OR RENT**—Studio in good town over 4,000. Several smaller towns to draw from. Fine farming section. Sell part or all. Everything like new. Exceptional opportunity for young man. Good reasons. J. D. Brinkley, Newton, N. C.

**WANTED**—To capable parties who would appreciate exceptional opportunities, will sell active interest in studio, art store, framing, Kodaks, finishing or business management and sales manufacturing city; tourists and summer resorts trade. Box 1,000, Peterborough, Ont., Canada.

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**BE PREPARED** for your discriminating clients. You can add a Struss Pictorial Lens to your equipment for soft focus work at a very moderate outlay. Leaflet gives reduced prices and describes unique features. Fred'k W. Keasbey, Box 303, Morristown, N. J.

**WANTED** to buy 11x14 camera with one plate or film holder. No lens. Larsen's Studio, Box L, Plainview, Nebraska.

**FOR SALE**—We have just a few copies of "Camera Work" which we will sell for fifty cents each, postpaid; 8 Specials. BULLETIN OF PHOTOGRAPHY, 636 South Franklin Square, Philadelphia.



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Illinois College of Photography, Box B. P. 543 Wabash Ave., Effingham, Ill.



## AS WE HEARD IT

H. C. Hansen, of St. Louis, has purchased the Frazier Studio, of Hannibal, Mo.

George D. Smith has resumed his business as photographer in Oak Harbor, Ohio.

Mrs. Helen Seibert has opened her resident studio on West Monroe Street, Paris, Mo.

Reginald De Cloud has established a studio for children only, at 1005 McGee Street, Kansas City, Mo.

Otto W. Turner, formerly of Williamsport, Pa., has opened a studio at 911 Hamilton Street, Allentown, Pa.

Cridlands Photograph Studio, of Johnstown, N. Y., was considerably damaged by fire, on May 14th. Origin unknown.

E. E. Whiting has succeeded C. W. Anderson as proprietor of the studio at 1841 Central Avenue, Minneapolis, Minn.

Paul Watoff, 74 Graham Avenue, Brooklyn, N. Y., filed a petition in bankruptcy on May 17th. Liabilities, \$5,508; assets, \$400.

A voluntary petition in bankruptcy was filed by De Witt H. Bruce, of Lynn, Mass., on May 15th. Liabilities, \$984; no assets.

A mysterious explosion on April 30th badly wrecked the Badger Studio, of Mt. Carmel, Ill. Mr. Badger was painfully burned on his face and arms.

The Marble Studio, on North Main Street, Piqua, Ohio, has been sold to Mr. and Mrs. George Crane, of Muncie, Ind. The studio will be continued under the same name for a number of months. Mr. Lawrence C. Marble, former owner, has taken over a studio in Columbus, Ohio.

✱

### Death of R. D. Gray

R. D. Gray, a widely known optical worker and inventor of various appliances connected with photography, died May 6th, at his residence in Ridgewood, N. J.

Death was due to a complication of diseases. He was 67 years old, born in Indiana, later removing to New York and then to Midland Park, where he established the Parallax Reflector Company. He is best known to photographers as the inventor of the "Gray" lens, which at one time had great celebrity. Besides his optical inventions, he has to his credit numerous other inventions.

Shortly before his death he was experimenting in movie picture machinery, having taken out a patent. He was also interested in color photography and was a pioneer in the art.

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# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher  
A. A. SCHENCK, Business Manager

JOHN BARTLETT, } Associate Editors  
THOMAS BEDDING, }

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 878

Wednesday, June 4, 1924

Price 5 Cents  
\$2.00 per Year, Post Free

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## Editorial Notes

The use of very lofty stands in outdoor photographic work is not often availed of, but it pays a photographer now and then to be able to expose on subjects twenty or thirty feet from the ground, instead of tilting the camera up and so running the risk of distortion without properly using the swing back. The late F. N. Broderick was an adept at this kind of work, indeed he made a specialty of it and his lofty stand, adjustable, was quite familiar to the public. Outdoor photography has at times the most remarkable calls made upon it. With some architectural photographers, it is customary to work under conditions that dispense with the use of stands—say from windows,

bridges, the tops of vehicles, any support available. In those circumstances the camera must be clamped to a support to make it rigid. Much work is done this way.

✽

The printing of photographs on fabrics, nainsook, silk and other flexible textiles, appears to have fallen into desuetude, although at one time they were fairly popular for lamp shades and other domestic decorative purposes. So we revive reference to the matter as a hint to those photographers on the lookout for novelties wherewith to beguile their patrons. If we remember aright, the old Platinotype Company supplied material for the purpose. Some of the less recent text books contain instructions for this method of printing. We recall many admirable effects produced this way, they were much admired by connoisseurs in fabric decoration. The Japanese, we believe, employ fabrics in photographic printing.

✽

The reign of the camera in the theatre does not appear to be lasting, if we may judge by the absence of recent references to the subject. Most photographs taken during actual performances appear, on examination, to be more or less defective, and inevitably so. The camera puts the per-



formers off their work, distracts and irritates audiences, and the results, if interesting from a "stunt" point of view, and provocative of publicity, seldom favor any aspect of matters artistic or technical. There is such a thing as over doing matters even in photography, and snap shooting in theatres is, we think, one of them. Dr. Grun failed miserably in his efforts a score or more years ago. Let us always have good photography. Even the stills of movie acting in progress occasionally exhibited are poor in quality, and not very magnetic in box office attractions.

✱

Photographers these times are getting more and more nomadic; the records that reach us show quite an astonishing number of cases where the camera is being used in exploration, in surveying, in peripatetic topographic work generally. Longfellow says, "Be still my heart and rest, to stay at home is best." But it is impossible for multitudes of photographers to heed this gentle admonition, when duty calls. There would be little addition to our knowledge if we were all stay-at-homes. The camera is probably the world's greatest traveler, as the daily records attest. "Men must work and women must weep," sings Kingsley. In the world's work, the camera is ubiquitous. It would be interesting to know how many thousands of photographers there are who are constantly traveling with the camera for a livelihood and otherwise.

✱

The photography of moving objects is one of the problems always to be faced in camera work. Indeed, it is reasonable to assume that a larger part of the work falls under this head. We have advanced in this respect, and are still advancing, for there seems no perceptible limit to the rapidity of the sensitive emulsion plus the shutter speed, plus the rapidity of the lens. The latter, of course, has its limits, obviously sharply defined, but the addition of the remarkable energy of modern developers makes the lens, so far as ultra rapidity is

concerned, more or less of a negligible factor. Then we have the increasing power of artificial illuminants, and the outstanding fact that, as time goes on, photographers are availing themselves more and more of the marvelous actinic power of ordinary or natural light, of which, for many years, they appeared to be afraid.

✱

Decidedly it is an age of speed in photographic work, and as the records constantly remind us, the end is not yet. We do not, besides, hear so much of errors of under- and over-exposure as formerly. Is this because the factors of rapidity are becoming more and more clearly understood by manufacturers and photographers? It would seem so.

✱

The memoirs of photographers make interesting reading—to the few interested, but the general public treats them very lightly. We make this remark by way of response to the suggestion of an old friend that the dead and gone rivalries of forgotten knights of the camera have little or no concern for the present generation. The democratic nature of photography renders it impossible for any outstanding world figures to issue from it. The gossip about the idiosyncrasies of well-known photographers, pictorial or otherwise, is therefore of purely local and personal moment. Even the readers of photographic periodicals evince only a languid degree of excitement in these personal reminiscences. As Rip Van Winkle observed on a memorable occasion, "How soon we are forgotten!" *Sic transit gloria mundi.*

✱

"I can assure all our readers," says a writer in the *P. P. A. Record*, "that you cannot stop amateurism; it is on the increase, and this next year will prove my statement. And if you are not better equipped with style, staff, material, backed up with a solid art education, you might as well cater at once for the developing and printing service."

## Animation in the Portrait

There are so many excellent examples in the shape of fine *facsimile* reproductions of the portraits made by distinguished painters, that the student cannot plead an excuse for his commonplace presentation of the human face or that he has no opportunity for study of the original pictures. These photo-reproductions are cheap, yet withal are really better means for study than the expensive fine engravings—at one time his only source, inasmuch as they are closer to the original.

Indeed, we may say, that our best photo-portraitists show in their work that they are not unmindful of the value of such study. But it is not sufficient to make mental note of a certain effect which attracts attention with the view of imitation at some future time since the photographer must discover the real cause of that effect—why that particular portrait of the painter is so pleasing. The study of any series of good painted portraits has this special value. It demonstrates that the painter has seized upon some particular trait presented in the face and makes that paramount. We find out by comparison of one picture with another that where the painter is more intent on presentation of mere artistic beauty than in delineation of character, the effect is not as delightful as when he concentrates upon that special feature which gives individuality to the subject.

To be able, therefore, to secure such a feature argues well for the success of the portrait. We cannot here consider individually the features contributory to expression, but shall have to confine consideration to only one feature which is potent in effect—the suggestion in the portrait of life and animation, where of necessity the subject must be projected as in repose. This looks like pronouncement of a paradox. You think repose as antonymous to animation, vitality; but you will grant that repose is not synonymous with inanimation, petrification.

If a picture is taken of any one phase of a series of movement, indicating some phenomenon, the only result possible is registration of a period of arrested movement, suggesting lifelessness, hence, any pictorial presentation must give in this single representation, not only of what preceded, but also of what follows—a composite, as it were, of motion and rest. This presentation is seen in all good work. Michelangelo is pre-eminent in this particular; some of his work seems actually to move and have vital being.

In a picture presenting figures, every one of us instantly rebels if it shows them inanimate. In some of Stothard's groups (his picture of a lawn fete for instance) we have figures in a variety of action—running, leaping off the ground, dancing, romping, etc., and they do it. If a figure is shown by the painter, we demand that it be shown alive and endowed with possibility of action. That it is possible to suggest life pictorially, goes without saying, for there are so many fine examples of vitality by great artists, and we may say, too, there are not a few good photographs in which suggestion of action is portrayed—a unification of movement—and so we boldly assert that this animation in repose is capable of expression in portraiture, because we do see it in the best portrait work. There are, to be sure, too many examples of dead heads, fossil poses, by the camera, models destitute of animation—snaps at one phase, which petrify a moment of a perpetual stare—the “look-pleasant-please” expression that won't come off, but which grows on us till it becomes a sardonic grin.

In a group portrait picture, the manner in which the action or activity of the individuals is indicated, contributes to the suggestion of animation. There are several fine examples of this kind by Reynolds, where the subjects are shown engaged in some congenial employment, relative to such an assemblage. He gives us a picture, for

instance, of three ladies, one engaged in looking over the pictures in a book, while her companion looks over her shoulders and at the same time at the book; the third lady is embroidering, and is, evidently from her expression, joining in the conversation. The picture clearly tells all this, for the eye of the beholder in surveying the subject carries over mentally the phases of action necessary to the accomplishment of what is intended.

The Dutch school gives also some fine exemplification of action in repose—musicians, card players, kitchen and living room scenes—full of vivacity, though still.

What do we see in so many photographically good groups?

Mostly, each individual is abstracted from those associated. What we have is a number of individual portraits on one card. There is no unity—no suggestion of mutual relation, no hint that they are alive; no, they are petrified, sharp, distinct, but dead; conforming perhaps to all the set rules of artistic composition, but nothing pictorial. If attempt at activity is seen, the action is overdone, or we are pained to see the evidence of strenuous effort; there is the lack of repose so essential to all art.

The photographer can get action in repose equal to what the painters give, and with considerable less effort, because the pencil of light is quicker than the brush, but he presumes too much on this fatal facility of his art, and makes his exposure in a tenth of a second, when he should calculate for whole seconds. We have seen some photographs, so well done in this direction of artistic repose, that for the moment we forget to consider them as portraits; the idea or incident in them having more weight in our estimation than the figures themselves doing the action. This repose may be presented even in a single figure or individual portrait, by representation of some minor action associated with a single figure, the holding of a book, reading a letter or engagement with a fan, or such trivialities.

Though the suggestion of vital action be

slight, the picture may have high pictorial interest. But beware here of the set poses with books, fans, etc.—petrified poses, arrested action. Reynolds gives us a fine example in his portrait of Dr. Johnson. He represents him reading; he has just taken off his spectacles, and is holding them in his hands, to express to us his autocratic opinion of the author of the book.

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## Hiking Up the Order

It is easy to be satisfied with the order of your patron who seems pleased with the proofs and who orders the dozen prints you hoped she would want. But just because the order is a good one, why make no effort to make it still better? If the customer happened to be a tightwad and would not place an order for more than three finished prints, you would probably spend considerable time trying to hike up that order to where it would be a profitable proposition for you.

The chances are that the same time spent with the patron who easily places a good order, will bring additional business more easily than it would get anything additional out of the tightwad patron.

When a patron likes the work and is willing to order liberally, then is the time to go as far as you can and get as much business as you can by trying for a still better order which may include enlargements or miniatures or work from additional negatives, or some prints finished more expensively.



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**The Art Press, Adrian, Mich.**





REV. VAN ALLEN

John H. Garo  
Boston, Mass.

From the One Man Show at the Camera Club,  
New York



John H. Caro  
Boston, Mass.

ARTHUR HILL

From the One Man Show at the Camera Club  
New York

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

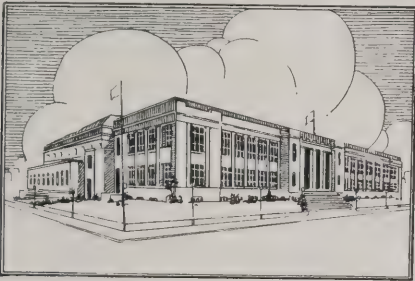
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under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Forty-Second Annual Convention P. A. of A.

Milwaukee, Wis. :-: August 4th to 9th

The word "Balanced" makes a good many of us think of a well-known brand of gasoline, but we hope that after the 9th of August, it will remind the members of the P. A. of A., who attend the Convention, of a very "well balanced" program.



MILWAUKEE AUDITORIUM

Headquarters for the P. A. of A. Convention,  
August 4th to 9th

President Stearns has been preparing his lectures and demonstrations along the lines that will appeal to the majority of the members. Art and Business go hand in hand with the average photographer so that in order to gain the greatest benefit from Convention attendance, he should learn something about each. Of course there are some firms where one member specializes in the first of the above branches and the other member is particularly adept in the second, thus effecting the combination, but the average fellow has to look after both, for himself.

I dare say ninety per cent of the members of the P. A. of A. are in the "average" class, as just referred to and so it is we are to have a "Balanced Program" this year,

dwelling on the Artistic as well as the Business side of the profession.

The Picture Exhibit has just been assured of something new from the West Coast: A collection of fifty-one prize winning entries in the Second, Third and Fourth Annual Salons held by Frederick & Nelson, of Seattle, Washington. This is undoubtedly a very fine collection of Pictorial Photographs and one for which we are very grateful to the above firm for loaning the 42nd National.

Now then, how are you going to get the most good out of the Picture Exhibit? Are you going to bring a mental picture of your work for comparison and more or less modestly admit to yourself that the ones you could have sent were "just as good" or maybe better than any on the panels? Or are you going to *actually* try to have them placed for Exhibit by *actually* sending them to Milwaukee July 1st? Remember, the Milwaukee Salon will not be a hasty assemblage, to merely fill up space. By refusing Exhibits that arrive after July 19th, we intend to give the judges plenty of time to carefully pass on every portrait or pictorial photograph that is hung so that the honor will really mean something.

Packages of photographs should be addressed as follows: Photographers' Convention, S. R. Campbell, Jr., General Secretary, P. A. of A., care of Milwaukee Auditorium Manager's Office, 500 Cedar Street, Milwaukee, Wisconsin, and labeled "PORTRAIT EXHIBIT" or "COMMERCIAL



EXHIBIT" accordingly. Have them ready to mail July 1st, and mounted but not framed.

✽

### WINONA SCHOOL

*July 7th to August 2nd*

In one way, we are fortunate in having the School come before the Convention this year. Director Towles has promised us a set of his "before and after" pictures made by the students. Upon entering the School, each student makes his first photograph in his own way, selects his own lighting and makes the finished product according to the method he is accustomed to. The last week of the course, another photograph is made to be used as a comparison with the first and it is these "before and after"—taking-the-course pictures—that give an excellent idea of the progress made. It stands to reason that the lesser trained student at the beginning of the course will have the greatest opportunity to show marked improvement at the end. We are quite sure this Winona School Exhibit will attract attention and be well worth giving a thorough review at the Convention.

There is still a chance for a limited number of registrations to the School. Those members of the P. A. of A., who plan to attend, should send in their \$10.00 registration fee to the General Secretary, No. 722 Bond Building, Washington, D. C., and pay the balance of tuition, \$40, at the School.

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### The Matter of Proofs

MRS. H. H. DENISON

Every phase of any business, photography included (or isn't photography a business?) should be governed by certain rules. These rules should be perfectly reasonable ones to which you are not always having to make exceptions, and should be thoroughly understood by every member of the shop force.

The matter of proofs may seem a small thing about which to form rules, but the proof itself is an important factor in the pic-

ture-making transaction. It is the thing by means of which you clinch the order.

First to be considered is, perhaps, the number of proofs to be given. It stands to reason that on the work for which the highest price is charged a photographer should give more proofs. In fact, this should be one of the leading points of the best-priced work—more proofs from which to choose. Explain this when showing samples of the higher-priced work and it will often land the higher-priced order.

For the cheapest photo put out by a studio, or for post cards, two good proofs are usually enough. Then increase the number, as by actual cost estimates you can safely increase them.

Never let a proof go out to the customer which will not make a good photo when finished. If you let just *one* of this kind slip out in a bunch of others, they will be sure to select that particular one, and then you know what you have coming to you when you try to deliver the photos.

In many larger studios, finished prints are given instead of the usual proofs. While this method has the advantage of showing just how the finished photo will look, it can hardly be profitably done except on the more expensive work. It means both extra work and expense, as considerable retouching is often necessary, and the print itself costs more than the usual proof.

As to retouching before making the proof, it is but the work of a few moments to go over the best negative or two with the retouching pencil. "Proof retouching" necessitates removing only the heaviest wrinkles, lines and blemishes. This has several advantages. Not only will the proofs be more pleasing, and a resitting be less likely, but retouching the negative that will print up the best often helps to a wise choice.

All proofs should be considered property of the studio, and all returned when selection is made from them. Then, when the finished photos are received, your customer cannot lay out the whole array of proofs

and wish she had ordered some other than the one she ordered. I use the feminine gender, because, of course, no man would do such a thing. A man knows his own mind, and when he decides, a decision is effected. But these women, bless 'em, it seems to be their nature to want the thing they haven't and to wish they had done the thing they didn't. And we are agreed that if there is a fellow in the world who has to deal with human nature at close range, it is the photographer.

So considering the human nature of most folks, give all customers about the same number of proofs on the same priced work; use your pencil a little to make a pleasing proof, and a nice, fat order; secure the return of all proofs, so there can be no change of mind. Then go ahead and make the photos as good as you can make, and in proportion to your success here will your customer "rise up and call you blessed."

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### Progress

C. H. CLAUDY

"Going to the convention?" asked the Old Photographer.

"Nope," replied his younger friend. "I haven't time. I would find time if they devoted more time to salesmanship and business management and not so much time to the art end of our profession. I mastered the artistic side long ago, but I can never learn too much about the business side."

The old man chuckled.

"What you laughing at?"

"You," he answered, "I was thinking of an incident at an art exhibit in New York. Sargent, then in his sixties, had a fine picture in the exhibit. He was standing before it as two men came up discussing it. 'The old man,' said one of them, 'is certainly a master of line.' Sargent was so busy studying his own picture he did not overhear the remark, but a bystander heard him utter 'Damnit! Damnit! I've got to learn to draw!'"

"What Sargent said to himself is what every man who studies art in any of its

various forms must say to himself, if he expects to progress. When I hear you say that you long ago 'mastered the artistic side' of our profession, I feel that you are well nigh hopeless.

"Michelangelo was at work on a picture during his last illness. He had friends carry him to this piece of work that he might look at it and criticise it the day before he died.

"When men like Sargent and Michelangelo are not satisfied with their artistic achievements, you can hardly expect me to believe that you have mastered the artistic side of photography.

"Every time I work behind a camera I get a poorer and poorer opinion of my work. Each time I feel that I have done my sitter an injustice, because the photographs I produce lack so much that the sitter had. This is our job, the transfer of the very life and soul of the sitter to the plate. Mere prettiness never satisfies a man who is really on his way to bigger, higher and better things in the art side of photography.

"A woman looking at a photograph of her friend said, 'That may be your hair, but it is Johnson's neck and shoulders.' Here was a fashionable photographer who had come to do such stereotyped posing that even people outside of the profession could recognize his work by its sameness.

"Every year I go to my files and look at the work I did a few years before. I want to keep tabs on myself. I want to know that my work is growing better and better as the years go by. I am not dissatisfied when I find that old work is bad. I knew it was the best I could do then. The fact that I now see defects in it which I did not then see, shows me that I am coming on and not falling into a rut.

"This is idealism. But every profession in the world must have its idealism or degenerate into day work like digging a ditch or mixing mortar. Doubtless the first man who stayed home from the hunt and drew crude pictures on the wall of his cave with a burned stick, was laughed at by the hairy cave men who lived with him. The

first man who sang around the camp fire at night had a shin bone hurled at him by his rough-necked brethren. The marvelous accomplishments of literature, art and music are the results of idealism, which lived in spite of jeers and laughter, in spite of the gross materialism which surrounds us all.

"The idealism of photography must go on in spite of the bread and butter problem which every photographer must face and the pay rolls he must take care of.

"Today, idealism has come into its own. The man who serves best, profits most, beyond a doubt. Never in the history of the world was art more appreciated than now. People have advanced in their art knowledge. Our schools teach art, art galleries in every city teach the beauties of line and color. The shadow painters who produce wonderful motion pictures, have had a large hand in developing, in the public, a knowledge and appreciation of artistic photography. Art is not necessarily for art's sake. Art now pays a handsome dividend in dollars and cents.

"People have more money today than they ever had before. They are better educated in art than ever before. There is less demand for the purely commercial portrait than ever before. Never have people willingly paid such high prices for photographs and never in history have people had so many photographs made. All this means that the photographer of real artistic ability finds a wide appreciation of his art and reaps an abundant reward for all the time, thought and study he has or can put into the artistry of photography.

"Just as people first buy a flivver, then a better and yet better car, as they learn to appreciate the advantages of the better machines, so also do people buy better and better photographs each year as they learn to appreciate them. It is the idealists who have taught them. When that day comes that photography loses its sense of high art achievement, it will begin to retrograde.

"Any man who thinks he has mastered the artistic side of photography, better pull

himself up with a short turn. He is slipping not only in his idealism, but financially also and dragging back with him, to a certain extent, the entire profession of which he is a member. Just as every good photograph made is an educator of the people to a higher appreciation of good photographs, so is every mediocre photograph turned out a detriment to the whole photographic profession. It lowers the public taste for high-class work. That is why the highest type of photographers, the idealists of our profession, spend so much time at conventions teaching their brethren in the profession the things that they know.

"You better pack a bag and go to the convention and study the exhibits, if you want to have any business side of your profession left to attend to."

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## A Great Time at the "Twin" Convention

When we hear Asheville spoken of as the "Land of the Sky," the promoters of the Twin Convention—the Middle Atlantic States and the Southeastern Associations—hardly cover it. In all our travels we have never had a more enjoyable time nor have viewed more beautiful scenery than at the Asheville Convention.

Sitting on the porch of the Kenilworth Inn, our headquarters, one could see Mt. Pisgah, twenty-two miles away. Asheville is truly the photographers' paradise, and like Adam, we left with regret. The hospitality of our host, Mr. Roscoe A. Marvel, manager of Kenilworth Inn, and his untiring efforts to make the Twin Convention a success, demands the highest praise, for much of the success of the convention is due to Mr. Marvel's skillful management.

From the opening day, Monday, May 19th, to the closing of the convention on Thursday, May 22nd, there was not an idle

moment, and those who missed attending this convention missed the opportunity of their lives. While the attendance was not large in number, it was certainly most profitable in results. The registration consisted of ninety-eight studio owners (a greater per cent of studio owners than any convention previously held for years), fifty-eight associate members and guests and seventy-five manufacturers and dealers.

One beautiful ceremony took place at the opening session and that was the floral tribute to twenty-three members of the Associations who had died during the past year. A large jar of carnations was placed on the platform and President Higgason read out the names of those who had gone into the great beyond. At the calling of the names, Secretary Turner picked a carnation and dropped it to the floor, indicating that the spirit had passed.

The delightful automobile ride on Wed-

nesday, the 21st, engineered by Presidents Brakebill and Higgason, to the summit of Sunset Mountain, was a most enjoyable affair, and the sights from the top of the mountain, showing Asheville like a little toy village in the distance, can be expressed only by the one word "sublime." On the way down the mountain, we were entertained at Grove Park Inn, which is a most wonderful structure built from the stone removed from the mountain. In the lobby of the hotel there are several large fireplaces big enough to accommodate an automobile. A most magnificent organ recital, on what is considered the finest organ in the United States, with Mr. H. E. Mueller at the console, entertained us.

There was quite a lot of interest in the golf tournament between Frank Medick (Medick-Barrows Company, Columbus), and Dave Edmonston, Washington. The loser was to caddy for the winner. Edmonston won the game and the next games in the series will be played respectively in Washington, D. C., and Columbus, Ohio, in the Fall.

Without going into the entire programme in detail, we will state that a very interesting address was given on Tuesday, the 20th, by President Clarence Stearns, of the P. A. of A. Mrs. Leah B. Moore, of Memphis, gave one of her interesting talks on "Handling the Particular Customer." Demonstrations in negative-making were given by David B. Edmonston, Washington, D. C., and Ben Matthews, Winston-Salem, N. C. In the afternoon William Shewell Ellis demonstrated "Making the Kind of Photographs which are used by our National Advertisers." Mr. Ellis' talk and several of the pictures made from the demonstration will appear in the BULLETIN OF PHOTOGRAPHY in a week or so. On Tuesday evening there was a very enjoyable masquerade that was thoroughly appreciated by the members and many guests at the hotel.

At the Wednesday session, which was under the care of the Southeastern Association, Ben Larrimer gave an interesting

talk on "Cost Accounting." Demonstrations in negative-making conducted by E. H. Cassaday, Memphis; Willis McCreary, Atlanta; and C. W. Dishinger, Jacksonville, Fla. Emme Gerhard, St. Louis, gave an interesting talk on the "Four Points of Practice." In the afternoon, William Shewell Ellis gave a heart-to-heart talk, "Experiences Gained in Twenty Years of Photography." Wednesday evening the banquet took place, followed by a dance.

At the business session on Thursday, the Southeastern Association made a recommendation that Atlanta be selected for the 1925 convention. The Middle Atlantic States did not decide, and this was left to the incoming board, with the probability that Philadelphia will be selected, but no absolute recommendation was made.

Officers elected by the Middle Atlantic States Association are Orren Jack Turner, Princeton, N. J., president; David B. Edmonston, Washington, D. C., vice-president; J. J. Flaherty, Pittsburgh, Pa., secretary; Ed. W. Brown, Beaver, Pa., treasurer; and State vice-presidents, Pennsylvania, Mrs. L. D. McKee, Pittsburgh; New Jersey, George Wonfer, Camden; Delaware, William Shewell Ellis, Wilmington; Maryland, J. C. Christliff, Baltimore; Virginia, John Hage, Richmond; District of Columbia, Grant Leet, Washington; North Carolina, Noel Peyton, Fayetteville; and West Virginia, Archibald Wallace, Huntington.

Officers elected by the Southeastern Association are James E. Thompson, Knoxville, Tenn., president; Mrs. Leah B. Moore, Memphis, Tenn., vice-president; Gonville De Ovies, Savannah, Ga., secretary and treasurer; and State vice-presidents, Alabama, Mrs. Alice Yeager, Montevallo; Mississippi, Earl Norman, Natchez; Georgia, H. C. Warlick, Macon; Florida, Charles A. Fishbaugh, Miami; Tennessee, W. G. Thuss, Nashville; South Carolina, Fred Toale, Columbia.

The awards of the silver cups were as follows: First Prize, John Erickson, Erie, Pa.; Second Prize, Emme Gerhard, St.

Louis, Mo. The certificate winners of the Middle Atlantic States were O. C. Henry, Pittsburgh; J. Will Kellmer, Pittsburgh; Joseph D. Strickler, Pittsburgh; Trinity Court Studio, Pittsburgh, and Ray Mathewson, Asheville. The certificate winners of the Southeastern Association were Virgil Boozer, Tampa; Gray Studio, Memphis; Thurston Hatcher, Atlanta; Mrs. Leah B. Moore, Memphis; Stephenson Studio, Birmingham.

For the commercial work, the first prize, a silver cup, was awarded F. and L. Photo Service (F. E. Lee), Atlanta. The certificate winners were O. V. Hunt, Birmingham, Ala.; J. M. Stanfield, Cleveland, Tenn.; Gulf Photo Service, Biloxi, Miss.; and Ben V. Matthews, Winston-Salem, N. C.

At the banquet our grand "old man," Paul True, acted as toastmaster, presenting L. L. Higgason, president of the Middle Atlantic States, with a mahogany chime clock on behalf of the photographers, manufacturers and dealers, and James Brakebill was presented with an Elgin watch of white gold and a beautiful chain. Mr. True made these presentations in his usual witty manner, and both Mr. Higgason's and Mr. Brakebill's discomfiture was highly enjoyed by those present.

Many thanks are due to the management of Kenilworth Inn for the music that was furnished us every evening during the four nights we were in Asheville. The "Disciples of Terpsichore" had full sway.

The manufacturers showing were Eastman Kodak Company, Taprell, Loomis Co., Pa-Ko Corporation, Knaff & Bro., Glenn Photo Stock House, Medick-Barrows Co., Hammer Dry Plate Co. (who showed the new Hammer speed plate), Defender Photo Supply Co., BULLETIN OF PHOTOGRAPHY, *The Camera*, G. Cramer Dry Plate Co., Vicam Photo Appliance Co., showing

(Continued on page 722)

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## Announcement



THE Defender Photo Supply Company, Inc., has purchased from the Eastman Kodak Company the following brands of photographic dry plates, all of which, by the Decree of the Federal Court, the Eastman Kodak Company has been obliged to sell:

### SEED DRY PLATES

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Y this purchase the Defender Company acquires the brands, trade marks and trade names, together with the right to use, as soon as it is prepared to do so, the formulas for their manufacture, and the exclusive right to sell Seed, Stanley and Standard Dry Plates throughout the world.

¶ In order that the users of these plates may be assured that the same high standards of quality which have made these dry plates famous for many years will continue, and that the characteristics which now distinguish the various brands and grades will prevail, we have entered into a contract with the Eastman Kodak Company whereby it has agreed to manufacture these plates expressly for us, in its own plant, from the formulas now in use.

¶ On and after July 1, 1924, we will be prepared to fill orders for any of the plates listed above. There will be no interval when you cannot get them from your dealers.

¶ It is the purpose of this company to render prompt service to dealers and distributors from the Defender warehouse or from the Defender branches, and to deliver to the users of the foregoing brands of Seed, Stanley and Standard Dry Plates the identical product to which they are accustomed.

June 2, 1924

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*\* San Francisco Branch will be opened July 1, 1924*

# The Commercial Photographer

By L. G. ROSE

148 Pages

85 Illustrations

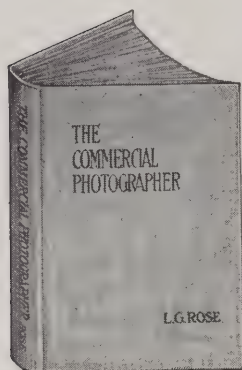
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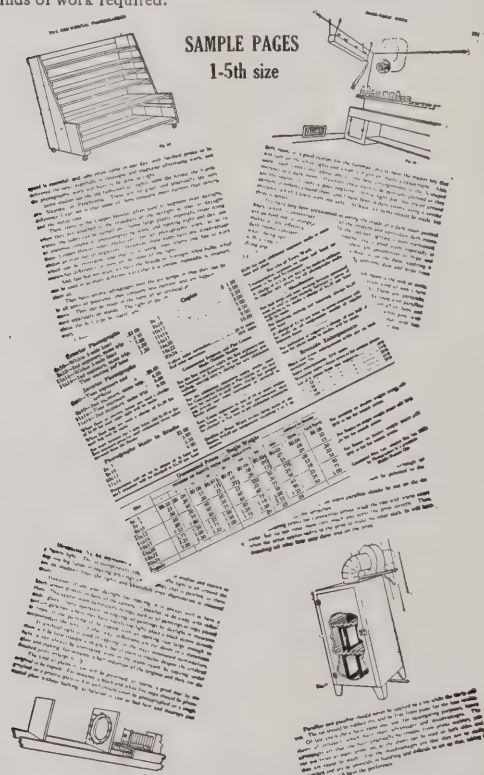
A work by a thoroughly competent and widely experienced commercial photographer of the highest reputation.

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It is a book essentially for the commercial man and meets every requirement. Profusely illustrated with examples of work of varied kind.

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Frank V. Chambers, Publisher, Franklin Square, Philadelphia

the new Vicam motion picture camera, which is sold at \$25. Many "snaps" taken of the visitors, with the little instrument, were thrown on the screen at the night of the masquerade; Chilcote Company, Geo. Murphy, Inc., Ansco Photoproducts, Inc., Pedlow & Harriman, Linker & Co., New York, frames; Bausch & Lomb Optical Company, Brieloff Mfg. Co., Atlantic Photo Supply Co., Abel's Photographic Weekly, John Haworth Co., Leonhard Co., Photogenic Machine Co., J. Sussman Company, and Wollensak Optical Company.



The modernists and anti-modernists in theological matters are fighting out their battles in the newspapers these times, just as the photo-pictorialists and anti-pictorialists used to do in the photographic papers years ago, without coming to any agreement in the matter. However, tomorrow these things will pass out of mind. The world, including photography, will go on just the same as if these discussions never took place. Indubitably, photography as a recording agent will continue as part of our social system, call it by whatever name you will.

✱

Talking with a well-known photographer the other day, he remarked, "I stick to it because it brings me bread and butter." Exactly. It is, after all, the need of bread and butter which makes so many of us interested in photography, and if we all so regard it, success is bound to come in greater or less degree.

✱

The camera is a useful tool of trade, and most men I have met, who have so regarded it, have turned it to profitable account. Many "artistic" and "pictorial" photographers have come to grief through too much "artistry" and not enough practicability.

✱

It is, after all, a grossly materialistic age, and becoming more so every day. You are





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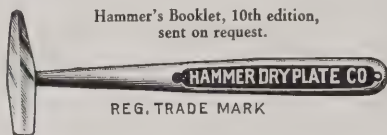
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judged by the value of your possessions, naught else, in this world, and the photographer, therefore, is wise in his generation if he places the business side of his profession first and foremost in his purview. Art as such does not pay rent or salaries. For that matter, most, if not all of us, are artists, but how few of us make abstract art pay? The business man has it all over the artist, first, last and all the time.

✽

Come to think of it, any good business man could make a success of photography if he turned his mind to it. Business makes anything or everything pay. And photographers are becoming, as time goes on, more and more businesslike. At one period it was not so. Many of them posed. Temporary success turned their heads. I have seen men go mildly insane under the honor of photographing celebrities or beauties. But the fashionable photographer is a creature of the past.

✽

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The "Bohemian" spirit is dead throughout the world, and Bohemianism at one time entered very much into photographic work of the professional, which was a long time in making itself seriously felt.

I can recall many noted studio places which were mere lounging places for idlers and dilettanti. Nowadays, such places are not to be found either on the other side of the Atlantic or this. The men who conducted such places are either broke or dead. And some of them made great names in photography. Nothing like work, after all.

✽

## About Photographic Tone

The word "tone," unfortunately, is used ambiguously by the photographer. It used to be confined to designate merely the color of a print—sepia, chocolate, black, blue, etc., but when the artistic element pervaded camera manipulation the photographer found that the painter used the term "tone" in a different signification from that of mere

color difference. And so one is often at a loss to determine whether the photographic critic is speaking of the color or of the relative values in the photograph.

The proper rendering of tones, even when there is no color, suggests color to our imagination. In a photograph, if the values are correct, we even have an imaginative conception of color, much like the impression received from a well-colored picture.

Really, no object in Nature can stand isolated, and our general impression of things is modified by the impression contributed by associated objects. Each influences the other, and in an agreeable manner only when all are combined in accordance with the law of harmonious modification produced by the association.

It is of consideration, therefore, to imitate the appearance of every object with reference to its associations. It will not do to paint or photograph a model in a studio under particular illumination incident upon studio lighting and then add as a background a landscape painted or photographed directly from Nature. Yet this is daily done by our best portraitists and no one protests, because the scenic ground happens to be in itself beautiful.

The value of a tone is estimated by its importance as related to other tones or shades, being high or low, weak or strong. When tones and shades are placed in a picture just as they appear in Nature, we call the picture one "true" in values. When there is a failure to get them actually as they are, and there is discrepancy here and there, we say that picture is somewhat "weak." But when the painter exaggerates for effect we are indulgent for the exhibit of his nerve, and we say, "That man is strong in values." If he happens to be a photographer and tries such a stunt in art, we call him "a faker," and say his style is an affectation.

We are not sorry that the photographer gets a call-down for his over-emphasis, because such practice in photography gyrates to slouchiness and absurdity. Rembrandt

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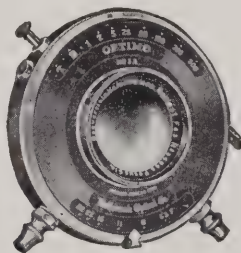
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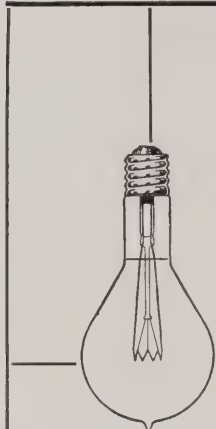
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is a striking example of a painter of strong values, but he is no example for the photographer. Sargent and Chase and Inness are and ought to be the study of every artistic photographer.

Generally speaking, the absence of values or the exhibition of false values is noted by people who have not had a special art training, but who have naturally a good eye for light and shade relations, cultivated often by a study of light and shade by means of photography. Photography is an excellent trainer of the artistic vision.

Upon the true rendition of the relation of depth of one tone to the other depends the whole effect of light and shade and of the atmosphere; that is, the standing out of one part of the picture from the other parts.

In portraiture values are of essential importance. Some who appreciate their worth seek for effect in a meticulous way by blurring and smudging, instead of getting fine, natural effect by the more difficult way in control of illumination.

## Stocktaking Cycles

No, we don't refer to the taking of tangible stocks, by manufacturers, dealers and photographers, but to the less material ideas upon which the great superstructure of photography has been based and built.

Immense numbers of people are coming into photography, and to these the wonders of it must be as fascinating as they are new. There is quite a wave of pictorial retrospect passing through the literature of the subject these past few months. The ground of the optics, the chemistry, the general practice, the pictorialism, the technique of the subject has been explored by competent students and the results published. To those of senatorial degree in photography, it is remarkably interesting reading, especially to those of us who knew some of these fathers of photography personally.

We are entering upon an era of photography when notwithstanding its multifarious

applications, everything about it is simplified to the finest degree. The actual taking of photographs in these times is a simple matter indeed, but the assurance of extremely good and pictorial results is another matter.

The old reputations in photography were laboriously made, the new ones will have to be worked out by the same process. Hence the publication of all this pictorial matter is of distinct advantage as pointing the way to the only possible means to super-eminent success, namely, by hard work.

"The world is all before you where to choose" is the motto that might be given to every young photographer, be he amateur or professional, who enters the field in its present easy stage of manipulative conveniences.

\*

### Houses and Gardens

A portrait is a picture of something having life—so why not put life and interest into such subjects as the modern house and garden and make your pictures of them real portraits?

To be sure, the opportunities offered in such work depend in a great measure on the use which is to be made of the pictures.

If you are making pictures for the owner of a beautiful house and garden you can do a great deal more than if you are making pictures for a real estate concern which merely wants to give a general idea of the location and appearance of a piece of property.

The owner will appreciate little details of a house, an attractive corner with shadows of trees or shrubbery, bits of the garden from unusual viewpoints—in fact, the more individual pictures you can find about the place the greater you will please him.

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Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .			{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

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|     | 37  | Film Photography                      |
|     | 38  | Color Photography                     |
|     | 40  | Platinotype Modifications             |
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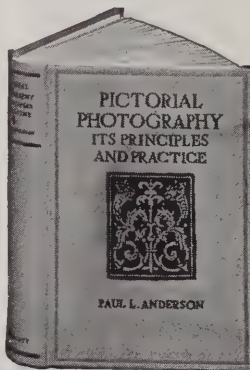
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nite form. This is especially true if the house is of stone or stucco. The blank walls must have relief and this is given by shadows.

But you must give exposures that will get into the shadows and give them life. A blank wall may often be made interesting by merely catching it when the shadows from the branches of a tree or a trellis of vines fall upon it. And it also makes an excellent background for flowers.

A house and garden must be studied even more than a person because you cannot place the light where you want it. But you can choose the time of day when the light is most suitable for securing the effects you want.

A short focus lens is often necessary, but when possible it is best to use one of fairly long focus and secure better drawing. It may be necessary, because of the lay of the land, to use a very long focus lens and to work at quite a distance in order to secure the desired general view of a home, in which case an enlargement from the desired portion of the negative will give the best possible result.

Gardens also call for very careful treatment. A general view with a wide angle lens is very seldom satisfactory. And at the ordinary height of a tripod the different beds of flowers or arrangements of shrubs are run together in a more or less meaningless mass.

If a fairly high point of view cannot be secured it is much better to persuade the person having the pictures made to allow you to make several pictures of smaller bits of the garden and have them attractive, rather than to attempt to show the entire garden in one picture.

With a few good samples of similar work there is little trouble in getting permission to use your own judgment, in which case you can afford to speculate on individual pictures that will almost always please the owner.

The material for such work should always be orthochromatic and in some cases it is almost necessary to use a panchromatic emulsion. This is especially true if flowers are to be photographed in detail, and quite often this is desirable.

There is a great deal of pleasure as well as profit in such work, especially if you make a study of outdoor effects and put the same thought and care in these pictures that you put into your studio work.—*Photo Digest*.

✱

Their life had been very happy for a year. Not a cloud had marred their perfect felicity. Then, one morning, the wife came down to breakfast morose and wretched.

She was snappish with her husband. She would hardly speak to him. And for a long while she refused to explain her unwonted conduct.

Finally, though, the young man insisted that he be told why his wife was treating him so badly, she looked up with tears in her eyes and said:

"John Smith, if I dream again that you kissed another woman, I won't speak to you again as long as I live."—*Delineator*.

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## AS WE HEARD IT

O. R. Moore has opened a new studio on Cedar Street, Sturgeon Bay, Wis.

The Ikenberry Studio, of Adel, Iowa, was badly damaged by fire on May 7th.

U. S. G. Salyers, of Ashland, Ky., has recently taken over the Stewart Studio in Ironton, Ohio, and will conduct it as one of his branch studios.

W. E. White has purchased from F. C. Barnum his studio in Prophetstown, Ill., and will be open for business as soon as he can install new fixtures and equipment.

Hillary Bailey has discontinued his photographic business in Greencastle, Ind., and is moving to Chicago, where he will enter the motion picture industry.

F. W. Bauter, Antigo, Wis., who disposed of his studio a short time ago, has taken the same back from the purchaser, Harold Hosch, and will continue in business as he has done for nearly forty years..

## OBITUARY

### WILLIAM H. BINGAMAN

William H. Bingaman, sixty-nine years of age, of Elwood, Ind., died at his home on May 3rd, of acute indigestion, after an illness of but a few hours.

### EDWARD J. RUSSELL

Edward J. Russell, of Springfield, Mass., died on April 25th, after a short illness, at his home, 153 Phoenix Terrace. He leaves a widow, three sons and three daughters.

### MAURICE M. McGOWAN

After an illness of several months, resulting from a stroke, Maurice M. McGowan, of Fond du Lac, Wis., died at his home on May 21st. He retired from business in 1907 and was sixty-eight years of age.

### J. G. TOPLEY

J. G. Topley, popular photographer of Rideau Street, Ottawa, Ont., died suddenly on May 12th. Details regarding his death have not been received. Mr. Topley is survived by his widow and one child.

### AUGUST MAYER

August Mayer, commercial photographer of New York and Philadelphia, died on May 10th at the home of his daughter, Mrs. Mabel Johnson, 150 St. Mark's Avenue, Brooklyn, N. Y. Mr. Mayer was sixty-five years of age.

### ELISHA SHAW PHILLIPS

Elisha Shaw Phillips, resident of St. Thomas, Ontario, for nearly half a century, died at his home on May 3rd, after a long illness. Mr. Phillips was eighty-one years of age and is survived by his widow and two daughters.

### ARTHUR P. YATES

Arthur P. Yates, eighty-three years of age, died at his home in Syracuse, N. Y., on May 8th. He was official photographer for the New York Central Railroad for forty-six years and made a reputation for his remarkable work in that line. Mr. Yates has been in failing health since early winter. He is survived by two daughters.

### GEORGE F. MAXWELL

George F. Maxwell, retired photographer and a lifelong resident of Washington, D. C., died on May 4th, at his residence, 715 Upshur Street, following a brief illness. He was seventy-eight years of age and is survived by his widow and three daughters. Mr. Maxwell became widely known as a portrait photographer and attracted much interest in scientific circles when he made a trip to Florida to photograph the sun, under unusual conditions, for the United States Naval Observatory. He retired from business about fifteen years ago.

## AMONG THE SOCIETIES

The second annual photographic exhibit of the Mahoning Valley Photographic Society has been attracting interesting crowds to the Butler Art Institute Galleries, Youngstown, Ohio. The exhibit continued through May. Fifteen exhibits were represented.

✽

At a recent meeting of the Rochester Section, Professional Photographers' Society of New York, held at the studio of Irving Saunders, officers were elected as follows: Louis E. Allen, President; B. J. Holcombe, Vice-President; Walter Nelson, Secretary-Treasurer; Executive Committee: John Heberger, Charles Goetz and Walter Nelson.

✽

Charles Hintz, of Dixon, Ill., was elected President, and Miss Evelyn Chase, of Sterling, Ill., Secretary of the recently organized photographers' association composed of photographers from Sterling, Dixon, Morrison and Polo. It is expected that other cities in this immediate vicinity will soon be represented. No name has been selected as yet, but names will be submitted at the next meeting and decided upon.

The organization is for the purpose of standardizing the business and for the purpose of creating a better understanding among the photographers in this vicinity.

The meeting on May 15th was held in the studio of Mr. Hintz, at Dixon. Progressive photography was the subject discussed. A delicious light lunch was served by Mr. Hintz. The next meeting will be held in Polo, at which time an exhibit of photography will be made.

✽

"Young man," the stern parent scowled, "can you support my daughter in the style to which she has been accustomed?"

"Don't be silly, dad," the daughter interposed; "no style lasts long enough nowadays for any up-to-date girl to grow accustomed to it."

# BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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## Editorial Notes

Some of the older and more conservative British newspapers are now providing photographic back pages, giving their readers the news of the world in pictorial form, so much the custom with the American press. Our lay contemporaries across the Atlantic are slow to adopt innovations, some of them having existed for centuries in purely typographic form. But photography cannot be denied its right to be the chief agent in the publicity of the world's doings. Marvelous it is to reflect that at this moment many thousands of news men are using the camera all over the earth's surface for the purpose of recording the happenings that occur. The wonder is that any considerable section of

the press should so long have resisted the obvious needs in this matter. A newspaper nowadays, without illustrations of a photographic nature, is an anachronism.

✱

The representative body of professional photographers in Great Britain has, for some time, been trying to raise a sum of money for a scheme of national advertising to benefit the whole photographic profession. Notwithstanding much publicity and exhortation, the money came in slowly. Thirty to forty thousand dollars were necessary, but only a moiety of that sum was raised. Before abandoning the scheme, an appeal was made to the trade, which turned a cold shoulder to the idea and recommended its abandonment. Yet the British plate and paper people are prosperous and wealthy and could have subscribed all the money. Finally, with characteristic enterprise, the English branch of Kodak came forward with an offer of seven thousand five hundred pounds, approximately thirty-seven thousand five hundred dollars, to pay for the first year's advertising scheme, the Company's name not to be mentioned. There are several thousands of photographers in Great Britain, but their apathy is pathetic. However, perhaps, they may be shamed into doing something for themselves



now that munificence and generosity have come to their aid. But the English are, and always were, slow and phlegmatic, and they have scarcely done justice to themselves in photographic exploitation. We read, also, that some of their recent expositions have been failures, or comparatively so. It is because, we think, they are poorly advertised. Only one successful exposition has ever been held in Britain and that was at the once well known Crystal Palace in 1898, when 70,000 people attended.

✱

Several hundred thousands of dollars is said to be the value of the photographic equipment taken to Europe, Africa and Asia recently by American motion picture producers making films abroad. There has set in quite a vogue for foreign photography by United States caterers for the entertainment of the screen. It would appear from this that North America is offering a paucity of material for the purpose. Yet we have many movements inscribed "See America First." We have heard, however, of people in Europe who are so familiar with American photography on the screen that we can quite understand the earnestness in the search for novelty in scenic backgrounds. After all, comparatively speaking, the earth is a small place with so many thousands of people constantly engaged in photographing it. There are few places where the camera does not nowadays penetrate, and that are not seen in newspaper, book, magazine and film illustration.

✱

Some weeks ago we referred to the process of night exterior filming produced in daylight by M. Gaudio, an experienced cameraman, which it is claimed, would save producers much money by abolishing night photography under the illumination of electric current. Sometimes the cost of the latter runs into many thousands of dollars. Tinting films to obtain night effects has not been found satisfactory. The newspaper accounts of Gaudio's invention that we read were very vague, but we now gather

that he applies a "special coloring solution" to his negative film. The process gives a black sky, a light foreground, a clearly defined sky line, perfect silhouettes and stereoscopic relief with high visibility to figures both in close ups and until their disappearance on the sky line. Overcast day effects, snow storms, sand storms and any gradations of light from twilight to deep night are also produced, also moonlight effects. Truly, a wonderful special coloring solution! Wonder what it is? Patent protection not having been applied for, it is difficult to discover. But evidently it answers, for the producer employing Gaudio spent, we are assured, from \$30,000 to \$40,000 to test the process, and was satisfied with the results. And this disarms captious criticism. Very many secret processes are worked in the arts and sciences with great success.

✱

The combination of photography with other arts appears to be the specialty of W. Edward Newton, who successfully conducts a studio at Palo Alto, California. We gather that four arts, "photography, etching, drawing and painting" are united in producing a new type of picture now being exhibited at his studio. Added to these four arts "is a fifth process which the inventor holds a mystery." Mr. Newton has an exhibit of landscapes and seascapes on view which is attracting great local attention. His pictures are eliciting considerable praise, and no doubt they are interesting and effective to view; at the same time, it is permissible to speculate that quite as many people could be found to appreciate pure photographic results as these combination products. However, of course, the end justifies the means in employing photography as a basis for artistic work with a commercial object in view.

✱

The Nossett Studio, Wichita Falls, Texas, is described as "a little white bungalow set upon a terraced corner." It is surrounded by cedars and clusters of blooming

plants. Forty thousand dollars have been spent on the studio, and Mr. Nossett keeps up with the advances made in photography by sending each year an employe to the Winona School. From other details we deduce that this Texas studio is well equipped for the making of photographs likely to be locally popular; photo statuettes and juvenile photography apparently being among the specialties of the studio. As we have before remarked, the infinite variety of results which photography is capable of yielding, makes success almost a mathematical certainty when it is allied with intensive business methods.

✱

A very long article appears in *The Rockford Republican* (Ill.), on the subject of photographing public records for the purpose of saving money. The officials of Winnebago County have gone minutely into the comparative cost of photography and the typewriter for copying public documents, and they find that while the cost of photographing a document is ten cents a page, typing it costs twenty-five cents. The photographic equipment would cost \$4000, and when once it is installed, it would last for twenty or twenty-five years. Six hundred documents a day could be photographed by three photographers. To copy the same number would require 80 to 100 speedy typists. In other words, by photography the work would require not more than half a dozen persons. Cook County (Ill.) saves money by using photography to copy documents, so why not, it is asked by inference, Winnebago County, in the same state? We echo the aspiration.

✱

The making of enlarged transparencies does not seem so popular on this side of the Atlantic as in Europe, where much attention is devoted to it. The large glass picture is used there with great effect for decorative purposes and often forms part of the permanent adornments of the home. And these transparencies figure very largely at the Expositions, at which they make

effective displays. The work of making them is interesting and we think it deserves encouragement in this country. Some of the societies should start the ball rolling. We feel sure they would meet with an effective response that would encourage them to feature the glass transparency in future. The manufacturers would surely respond to a demand for such plates.

✱

W. M. Warneuke, one of the best known Scottish professional photographers, died recently, aged 67, at Glasgow, Scotland. His mother, from whom he learned photography, practiced the Daguerreotype process and died at the age of 92.

✱

The growth of the advertising movement on behalf of British professional photography has reached its culminating point and in a recent number of the *P. P. A. Record*, we observe the schedule. The country has been divided into eight sections and the leading papers selected for space. We hope that success will attend these efforts and that the public at large will be induced to patronize professional photography on a larger scale than hitherto. It is the first time in the history of the craft "over there" that such a thing has been attempted, and we keenly await report of results.

✱

### Method in Lighting

The painter frequently volunteers his advice to the photographic portraitist, and not infrequently with an air of superiority, as to the most artistic manner of illuminating the head; whereas in truth every practical worker under the light knows how inapplicable are the painter's methods to the exigencies of photographic practice.

It does not follow because modern portrait work with the camera, to please the patron, must needs conform to the results from the painter's standpoint of excellence that the photographer shall be able to get what is desired by conformity to painters' methods, or that the photographic studio

should be as near as possible to that of the painter's atelier.

It goes without saying that the skilled photographic artist, who knows by the avouch of his own eyes when a head is artistically illuminated and how to judge of the distribution of the light and shade shall know how to get the results even when the conditions under which he may work are not ideal.

Painters employ by preference a rather broad and high window, and try to get the light to fall at an angle of 45 degrees upon the model. This seems to give them sufficient detail without the use of reflecting screens. It would be a too uniform illumination, and a picture taken under it without modification of the scheme not only would fail to give in the photograph the painted picture-like effect, but even would not pass muster as a tolerable photograph.

Now the painter really does not need to have his model illuminated exactly as he intends to present it in his finished work. He merely wants suggestion. When he comes to work from his sketches he is guided by his knowledge of what should be shown in the portrait, and he supplies it with his brush, puts shadow or high light in just where it shall be most effective. The light effects with photographic illumination must be truly there in the model, and moreover he must bear in mind the limitations of his art. He knows that a rich and brilliantly illuminated head will not look rich and brilliant in the negative, because intensity of light action is by no means proportional upon the sensitive film, and so he must have recourse to certain depressing agencies in shape of screens, etc., to equalize and harmonize the light. Of course the photographer may transform a harsh result into a soft and modulated one, but he can only do so by the same methods the painter uses—retouching—but then one can hardly give him credit for being an artist by photography, and, besides, his retouched work is easily differentiated from the modulations had by skillful lighting. The painter for-

gets that the photographer works with a relentless glass optic which does not see things as the artistic eye of either painter or photographer, and then the sensitive plate is undiscerning and indiscriminating, too. The film gives shadow and half-shadow tones much darker than the eye appreciates them, and if the photographer wants the gradations to come out artistically right in the picture he must see that they are made more pronounced in the model by the illumination than are evidenced to his pleased normal vision.

The photographer cannot work under painter's concentrated light. He must have considerable diffusion of illumination and means also of concentration where concentration is demanded for effect. So you see it may be salutary to take advice of the painter upon many matters pertinent to our art, but it will not do to implicitly trust him in matters of illumination.

✱

## Criticism

C. H. CLAUDY

"If I was going to open up a business which required no capital, no experience, no ability and no preparation whatever, I think I would start a bureau of criticism," said the Young Photographer disgustedly.

"Meaning which?" asked his friend, buttering another roll.

"Meaning that I've got a man working for me who never agrees with any plan we make, who always finds fault with every new bit of system, who predicts failure for everything we undertake and who insists on telling me how they used to do it. I am going to put castors under him and shove him off the pay roll and let him go back to Smith whom he seems to admire so much."

"Then," laughed the old man, "he would tell Smith how much better you are than Smith."

"Fault-finding in business is a habit that some men have, yet some of them are well worth keeping. An automobile with no brakes would be dangerous to drive in heavy



traffic. An engine with no governor would soon run away with itself.

"David Harum said, 'a certain number of fleas is good for a dog; keeps him from broodin' on being a dog.' A certain amount of fault-finding and criticism is good for a photographer to keep him from reflecting on how much more profit there is in burglary or bootlegging!

"When I find one of these chaps in my employ I lay down a rule for him that I will accept no criticism unless he has a better plan to propose. Once or twice I have tried out one of the substitute plans, just to show the proposer that it would not work and so I can have that to refer to next time he puts up a criticism of some idea of mine. Before making any radical change in my business, I always get my people together and try to sell them the plan before I put it into effect. The criticisms I get at times show me defects well worth correcting. When I get the criticisms before I put my plan into execution, I also receive more hearty coöperation from my employees than I would were I to put the new plan into execution without consulting them.

"As a result, criticism in my shop grows more constructive and less destructive. The entire force enters more heartily into the plans I develop for business betterment.

"A constructive critic in my place is welcome and made to feel that if he can suggest a better plan than the one proposed, it will be adopted with thanks.

"The destructive critic who talks down everything from a matter of habit or with a desire to show a superior intellect, must be made to understand that he must show a better plan before he is allowed to decry the one proposed. Then he will pause before he criticises.

"Another advantage in the general discussion of a business plan: the people under you get a perfect understanding of all that the plan is expected to accomplish and why you are doing this, that or the other thing. I make it a point to take every one in my

employ into my confidence so that they can use their own heads. I find that brains, like biceps, develop with use. I listen with great care to the suggestion of the humblest employee. If his suggestion is poor, I take pains to explain just why.

"Any critic who can be depended upon to give a fair view of a matter from a different standpoint, is a help—not a hindrance.

"One of the best advertising stunts I ever pulled grew out of a suggestion from my errand boy. When delivering some work to a customer, he discovered there was a pair of twin kiddies in that house. He suggested I telephone the mother to bring them down and let me make a free picture of them and maybe she would buy enough to make it pay, as they were cute kids.

"I played the hunch. I telephoned the woman our errand boy said she had the prettiest pair of twins on earth and if she would bring them down I would make her a nice picture of them free. Never mind the details; it was a very profitable transaction and I have photographed those twins half a dozen times since.

"Not only did it work in her case but in many many other cases. We now have a regular system of calling the mothers of precious babies, and are doing a lot of kid photography which pays handsomely.

"This, of course, was not a criticism, but a suggestion. But it came because the boy had been made to believe that his advice was worth considering and that a suggestion from him would be given due consideration.

"In the same way I have avoided some mistakes. In my employ are people who belong to several different religious sects. When there are pictures to be made of priests, rabbis, church officials of festivals, it pays to consult those who belong to that sect. More than once I have avoided mistakes which lack of knowledge of religious prejudice would have caused me to make if I had not submitted the plan to some one who knew.

"Constructive criticism is beneficial just as destructive criticism is pernicious. I

agree it is difficult to kill off the objectionable kind without discouraging the constructive kind. Too many feel that success in any man's employ will come from saying, 'Yes, yes' to him. When my people agree with me that a plan of mine is a good one, I remind them it is submitted to them and that they will share with me the humiliation of failure as well as the pride of success.

"The business family should be modeled closely on the greatest institution the world has ever known—the *human* family.

"Don't fire your fault-finder, train him. Tell him to either get behind the plan proposed and suggest a better one, or shut up and go to work."

✱

### Money and the Profession

If we regard photography as a profession, the determination of the scale of prices must come under the law regulating the charges of other professions for services rendered.

The photographer of artistic endowments can no more than the skilled painter or successful physician rely on mere cheapness to attract customers. He must have recourse to some method which has not the mere motive of acquisitiveness so palpably expressed. He must attract either by his personality, which is a more potent factor in business than is generally imagined, especially with the class of people he has relations with, or endeavor by the style of his *entourage*, his manner of advertising his work, so as to especially direct the attention of the kind of people whom he knows shall be willing to pay the prices he fixes. He may have to comply with the whims of fashion and bring them into conformity with the dictates of good taste. No matter how great his ability, both as an artist and technician, if he does not have recourse to such business methods, he has mistaken his calling and, as far as a business is concerned, his profession will be a drag on his business. But all such methods of securing patronage necessitate the expenditure of time, money and energy besides the endowment of

faculties and talents which might be profitably employed in other more lucrative channels, and so the artistic photographer is justified in making his charges big enough to not only get back the original cost, but plus a most substantial reward for his labor and employment of talent. A good many in the profession fail to appreciate the great changes in business methods over twenty-five years ago. They still trust the old played-out theory about competition being the life of trade, while it has been and constantly is demonstrated that passive cheapness brings no trade, no advance in the status of the profession, and then they wonder why the reward for compliance to the business axiom does not materialize.

Costly aggressiveness, daring effrontery, what is expressed in ordinary parlance as "*nerve*," brings ten customers where tame and cheap passivity brings one.

Now this does not imply that bold impudence in charging exorbitant rates for inferior work is a good business policy. It is true that customers associate price with commodity supplied, but they have the human desire to get the best at the lowest ebb price but they are always willing to pay the highest prices to those who aid them in their search. Where business is established on the aggressive basis, cheapness becomes a thing of the past and prices approach near to what they would if controlled by some intelligent combination which rationally fixes the limit for which the intelligent public will stand.

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Ask your Dealer. KALAMAZOO, MICH.

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Winona School

*July 7th—August 2d*

*Winona Lake, Indiana*

We have received quite a number of inquiries lately, regarding the total expense to those who desire to attend the Winona School of Photography, conducted under the auspices of the P. A. of A., at Winona Lake, Indiana. We hope that the following will clear up the question for any remaining inquirers.

The actual expense might be separated into three headings—Railroad Fare, Board and Lodging, Tuition or Expense at the School.

The first of the above items can be determined by consulting your local railroad agent. Winona Lake is situated 100 miles east of Chicago and 40 miles west of Fort Wayne. During the summer season special rates are in effect from various parts of the country, due to the large Chautauqua held there. Be sure to ask your ticket agent if such a rate is in effect from your town.

Second on the list:—Board and Lodging may be secured from a list containing the names and addresses of fourteen hotels and boarding houses with the prices ranging from \$15.00 to \$30.00 a week, or rooms may be secured from a list of over fifty cottages where the prices are from \$5.00 a week up. Practically all the places grant a special price to the Student attending the Winona School of Photography. The securing of advance reservations is strongly recommended so that one's entire attention upon arrival can be given to the School.

Third:—School Expense. The \$50.00 tuition covers the entire cost of instruction, materials, use of equipment and all supplies needed in the process of carrying on the work of Photography. Note books are optional with the individuals and that is about the only thing one could desire that is not regularly furnished. The equipment used is of the very latest type and insures every department being strictly up-to-date.

Taken all in all, the four weeks' course under Director Towles, of Washington, D. C., is as economical a short course, while at the same time as thorough and intensified, as could be arranged. It is the general expression of former students that the time and money spent at the Winona School of Photography is without a doubt "the best investment ever made."

\$10.00 will register you with the Secretary, No. 722 Bond Building, Washington, D. C., while the balance of tuition, \$40.00, is payable at the School.

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### *The Milwaukee Convention August 4th to 9th*

Reports from the outside are beginning to find their way to this Office as to how the members are looking forward to the 1924 Convention at Milwaukee. We have no better course of information than the Traveling Men and when one drops in and predicts a greater attendance than that of 1920, in the same city, we quite naturally feel very optimistic and like to pass the good



word along. The way the Exhibitors are reserving space is another good sign. Last week we reported the floor space as half sold out. We have now passed the two-thirds mark, with several pending and a number still to be heard from.

The Picture Exhibit received another assurance of success this week, in a letter from the P. P. A. of Great Britain and Ireland, saying that a Special Exhibit of fifty photographs would be selected from their "Congress Exhibition" and shipped to the Milwaukee Convention. This is a fine spirit of coöperation from our Brother Photographers across the water and one which we gladly accept. The British Exhibit has come to be an expected portion of the Annual Salon.

## Our Legal Department

### **What are Your Rights when the Telephone Company Unwarrantably Suspends Your Service?**

Not long ago a client brought to me a claim which he thought he had against the telephone company for cutting off his service for a perfectly unwarrantable reason and keeping it cut off for several weeks. He was in business, transacting a good part of his business over the telephone, as all of us do nowadays, and the suspension of his service cost him a lot of time, much annoyance and inconvenience, and very possibly some business, though of course it was impossible to trace that.

He wanted to know whether he didn't have a damage claim against the telephone company, and I advised him that if they had no satisfactory reason for cutting him off, he undoubtedly had a claim against them. I represented him in the prosecution of that claim, which was settled before it got to suit.

The case makes an interesting opening for discussing the whole question of the liability of a telephone company that unwarrantably cuts off a business man's service.

The reason the service was cut off in the case I referred to was interesting. The client had signed a contract to put his advertisement in a certain place in the telephone directory. The company put it in the wrong place, and he properly refused to pay the bill, as his agreement called for a certain thing which he didn't get. Thereupon the company, to compel payment, or in revenge, cut off his telephone service—an asinine thing to do, for they had neither legal nor moral right to do such a thing.

After trying vainly to get the company to restore the service, the case was brought to me and upon suit being threatened the company capitulated and the case was settled out of court.

Of course it goes without saying that a telephone company has a right to suspend your service if any of its reasonable rules are violated. If you don't pay your bill, or if you black-guard the operator, or abuse the service in any way, the company can suspend your service and no matter how much damage it does you, you have no recourse.

But if the service is suspended for no satisfactory reason—because you refuse to pay an unjust charge, or by accident, as happened in one case I know of, or for some other equally insufficient reason, then you have an action for damages against the company and you can collect, too. The difficulty in these cases is proving the exact damage you have suffered. Any business house accustomed to the regular use of one or more telephones in its business would inevitably lose something by the suspension of its telephone service, but the difficulty is to prove it and measure it. The law recognizes this, but does not deny the plaintiff relief because of it. There is one case on record (23 A. L. R., 943) which was brought by a trained nurse. The same principle would apply of course to a case brought by anybody else who used the telephone in his business. The nurse got into a wrangle with the telephone company and they cut her off for sixteen days. Now a

trained nurse gets a lot of her business through the telephone. She couldn't show where she had lost any specific piece of business, however, but the court gave her damages for the inconvenience and annoyance which the lack of a telephone cost her in her business as a nurse. She was awarded \$600, and the telephone company had to pay it. In such case the court would say that while it might not be possible to show what the loss was, loss *must* have followed from the sudden suspension of telephone service with a business concern that used the telephone all the time to get orders, to give orders, to give and get quotations, and to do all the other things which we do nowadays over the telephone.

I note a tendency in these cases to give the victim of an unjustly suspended service damages for his mental suffering, his loss of time and his annoyance and inconvenience, outside of the actual loss of business that must have ensued also.

There is a limit, however, to the telephone

company's liability for improperly suspending the service. In one case a break occurred in the main which supplied service to a New Hampshire business house. This caused an interruption of service. The company was a bit slow in making repairs and while the service was suspended a fire broke out in the store of the subscriber referred to. Having no telephone service he could not give the alarm promptly, and the result was that the loss—he charged—was much worse than it would otherwise, or might otherwise, have been.

This man sued the telephone company for damages on the theory that its negligence in mending the break deprived him of service, the fact that he had no service prevented him from giving prompt notice of the fire, and the tardiness in giving notice increased the loss. Plausible, but the court threw it out, on the ground that the increased fire loss was not damage which flowed directly from the suspension of service.

(Copyright by Elton J. Buckley)

## Awards in our Baby Picture Contest

*First Prize, \$40.00—S. MOYEMONT, La Junta, Colo.*

*Second Prize, \$30.00—J. H. FIELD, Fayetteville, Ark.*

*Third Prize, \$20.00—H. MORRISON, JR., Woodstock, Va.*

*Fourth Prize, \$10.00—MRS. JEWSON, Nottingham, England.*

*Fifth to Tenth Prizes, \$5.00 each*

HARRY B. FISCHER, Belleville, N. J.

V. C. HOENES, Salt Lake City, Utah.

MRS. C. F. COCKRELL, Shreveport, La.

ED. HICKISH, Denver, Colo.

MRS. JEWSON, Nottingham, England.

GEORGE MARKS, New York City.

We congratulate the winners in this competition, as there were over 900 pictures entered. Another contest will be announced in the fall or winter and we trust that we will have an interesting subject that will appeal to all.

*Franklin Square*

**BULLETIN OF  
PHOTOGRAPHY**

*Philadelphia*

## Co-ordination of Factors in Portraiture

*Talk given by WILLIAM SHEWELL ELLIS at the "Twin" Convention, Asheville, N. C.*

Success in any given work lies in the proper bringing together of all the factors involved.

You may know the technical side, the minute ingredients of your developer—or you may be an expert on arrangement of light—or you may have a keen eye for the proper line in composition—but unless you are able to coördinate or bring together all of these factors in their proper relation to the whole, you will never make the cycle of complete success. To accomplish anything, we must first determine what our problem is, and, secondly, how to meet it to the *mutual* good of all.

The successful photographer has not only to solve his own problem but often has to decide what is best for his subject.

In many cases our sitter has made up his own mind what he wants and when his type is not suited for that style of picture, it makes it doubly hard to conform his views to what our training convinces us is the right thing to do. In the case of a child—we work and strive to bring the little fellow into the proper consciousness of what we feel is the true ideal of composition and expression, and then to be clever enough to manipulate the camera so as to catch in that fleeting moment the perfect picture. It is the bringing of these different elements to a successful result that counts. Now what is a successful picture? Where do we go to find this out? A *successful* picture is one that pleases the mother and father of the little child.

I don't mean that you must lower your ideals to meet a low average, but I do believe that the best results that you can obtain will always be the shot that hits the Bull's eye.

I have been making photographs for twenty years and I am more than convinced that the public is not a fool—you

can not fool them all the time, nor part of the time, nor any of the time.

Beside a technical knowledge of your work, you must cultivate personality. You rightly ask what is personality. Perhaps it is an overworked word, but it means a lot in our particular profession; and, like a doctor, we must have enough of it to give some away with every picture. You can see it in every exhibition. It is sticking out of the picture of every man who has it. While a lot of it is God-given, it can be acquired.

What an age to be alive in—with radio in our homes broadcasting the best music—with an automobile at our door to take us, with the least effort, to any part of our country. We are obtaining better prices for our work, we are living in better and more sanitary homes than ever before—we have every incentive to make good pictures.

Keep yourself well informed—read the latest good books, travel—or read books on travel, go to lectures, hear good music. Make yourself agreeable—don't be a grouch or a cynic. Have a good word for everybody—and I am convinced that you will get it back.

Some of you will ask what has this to do with making pictures—it has everything to do with it.

Your personality is in close contact with your sitter from the time he or she enters your studio. What you think and what you are, is definitely reflected in the portrait that you obtain on your subject.

Try and surround yourself with employees that possess personality—you can find it from the office boy up. Your helpers are often your contact with your business world, and should transact all studio business. I cannot believe a man can do his best work if he is harassed with petty business details.





THE GOLF GIRL

From the Demonstration by William Shewell Ellis at the "Twin" Convention



COVER DESIGN

From the Demonstration by William Shewell Ellis at the "Twin" Convention

I don't believe I could help you by coming down here and telling you what kind of pictures you should make—whether sharp or diffused lenses are the best or Gray or Sepia prints.

I don't want to preach a sermon but I do tell you that you are living in an age of the keenest competition and it behooves every one of us to conserve every ounce of energy and develop every faculty to its highest efficiency.

There is much good in association with Kiwanis and Rotary Clubs, but, like everything else, you get out of it exactly what you put in. We have our opportunities right at our door. Are we making the best of them?

Our best and biggest asset is God-given and free—the sunlight—it is poured into our laps. We have inherited the efforts of those workers who experimented and toiled that we might reap the rich harvest. Are we making the most of our advantages—properly bringing together all the factors that make for success?

Your photographs should be presented to your customer as the jeweler mounts and presents a rare jewel. If *you* don't value your work, you cannot expect your client to.

Don't be bamboozled into schemes to get rich quick—stick to your own business—invest in good bonds or real estate.

These conventions that are so well planned and carried through by your officers surely prove that we are on the right track. Did you ever stop to think how useless a railroad train with its big powerful engine would be if it were not properly placed on its narrow track of steel? And how little use it would be if you were unable to guide it in the right direction?

And what a power for good, disposing of freight and merchandise and carrying the people of this and all the nations of the earth from the remote farms to the center of industry.

This is the proper bringing together of all the factors involved.

Don't get into schemes that are marked on

their face by a desire to beat your competitor.

Success comes only to the one who has some better product to give the public. The value that you place on your work is the value at which the public will appraise it.

So many photographers stick to one kind of work—their efforts are apparently limited to a restricted class of portraiture. This is unfortunate as it makes your business too seasonable. I am proud to class myself a commercial photographer.

You can inject just as much art in a commercial photograph as you can a portrait. I was called on to photograph a new bridge the other day and found it quite as interesting as a portrait, and it required quite as much patience to find and bring out its fine points as it takes to photograph our modern debutant. It was necessary to find the best conditions of light, the best point of view, and the most searching scrutiny to find its hidden beauty. You should be paid just as much for this kind of work as for your portraiture.

Then there is the advertising picture—the arranging of fabrics or still-life that you see so often in our magazines. This is just as profitable as portraiture, and can be done by the same kind of photographer. With these side-lines, you should never have a dull season, but of course you cannot expect this to come to you without effort on your part.

I know you are asking—How can *I* do this special kind of work? How can I land my first job?

If I had a sure formula for this I would gladly give it to you.

I can only repeat that success will come to the one who has a better product to give to the public—not necessarily something new, but the old story presented in a new and attractive binding.

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## Paragraph Promotion Pointers

FRANK H. WILLIAMS

Many people have their pictures taken because it flatters them to see their faces imprinted on paper. Therefore, it is seldom amiss to tell a sitter that he or she is good-looking, or takes a good picture or something of that sort. In fact, very frequently a little subtle flattery will turn a small order into a big one.

It is nearly always good business to arrange displays in the studio of the very latest pictures taken by the studio. Then when friends of the folks whose photos are in the displays come to the studio and see these pictures, they comment about them and tell the folks about seeing their pictures at the studio. This flatters the people whose pictures are on display and makes them feel

much more kindly toward the studio and helps business along.

Any photographer who lets himself be appointed a judge in a beauty contest, or a baby show or anything of that sort is letting himself in for a vast amount of unnecessary trouble which may have a bad effect on his business. This was demonstrated not so very long ago by the experience of a middle western photographer who thought it would be good advertising to be one of the judges in a local beauty show. He thought it was fine when the local papers played him up as knowing just what was what in beauty. But he found that all this was anything but good publicity for him as many of the unsuccessful candidates made disparaging



Photo by H. W. Pelton, Asheville, N. C.

## PHOTOGRAPHIC ASSOCIATIONS, KENILWORTH INN, ASHEVILLE, N. C., MAY 19-22, 1924

remarks about him and several of his regular customers never came to him again after he had awarded the prizes to others than their friends or relatives.

"The one thing that seems to make the biggest hit with our patrons," said a particularly successful middle western photographer, "is the delivery of the photos exactly at the time promised. Whenever we do make deliveries just when promised, we make friends for the studio who come back again and again. But when we don't keep our promises with regard to deliveries and make the patrons come back a second time for their photos, we create dissatisfaction and irritation which frequently results in those patrons going elsewhere when they are again in the market for photos."

Frequently the photographer can work up some commercial business by ascertaining

the businesses in which the husbands of the feminine customers are engaged and by then going to the husbands and frankly asking them for some work. When this is done, it is always worth while to call the attention of the prospects to the good work the studio has done for the wives. All this gives the photographer a splendid opportunity for strong sales talk which will build business.

It would be an interesting stunt for the photographer to every now and then go over some of his old records and pick out the names of some of his patrons who had photos taken years ago and who are still living and to then send these people some letters reading about like this: "Do you remember way back in December, 1903, when you had your picture taken at the Smith studio? Have you any of those old-time photos left? Do you remember what



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they looked like? We still have that negative and will make you up some more of the photos if you'd like to have them. But why not come to our studio and sit for your photo NOW?" This sort of a letter would be interesting and rather unusual and so it would be certain to make the recipients sit up and take notice and probably give the studio some business.

If the photographer could stage a display in his studio of pictures of himself, over a long period of years, showing the gradual change in his appearance as he grew older, such a display would be exceedingly interesting to most of the studio's patrons and would make many of them feel like having their photos taken every year or so in order to notice the change in their own personal appearance.

Surely there are some pointers in all this which YOU could use to good advantage.

✱

Jimmy wanted his tooth after it had been pulled, so the dentist wrapped it up in paper and gave it to him.

"But what are you going to do with it, Jimmy?" he asked.

"I'm going to take it home, cram it full of sugar, and watch it ache."

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"This is answered by the fact that I have five Wollensaks and use no other make."—H. C. WATTON, Oklahoma City, Okla.

"Price is very low for the quality."—WM. SHEWELL ELLIS, Philadelphia.

"I know of nothing that can be done with any other make of lens that cannot be done with a Wollensak."—ROGER PAUL JORDON, Portland, Me.

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"Don't know of better lenses at any price."—O. L. MARKHAM, Portland, Ore.

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"I use three of them constantly in preference to higher-priced lenses now gathering dust on my shelves."—W. O. BRECKON, Pittsburgh, Pa.



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## CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . . . . .			{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .		J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.



## AMONG THE SOCIETIES



Ora Andrews gave a demonstration to the members of the Mahoning Valley Photographers' Association at their meeting on May 12th, at her studio. Mr. Porter gave a short talk on filters, illustrated by a motion picture showing the process of manufacturing filters.

Arrangements were made for the annual picnic to be held this year on June 19, at Lake Milton. The hostess, Ora Andrews, served refreshments.

\*

Portrait photographers, commercial photographers and kodak men, of Portland, Ore., organized themselves in the Photographers' Association of Portland at a recent meeting, for the immediate purpose of co-operation to put over the photographers' convention of the coast, which will be held in Portland late in August. The local association is affiliated with the Pacific Northwest Association.

Officers chosen for the local Association were: C. F. Richardson, President; A. J. Baker, Vice-President; Claude F. Palmer, Secretary-Treasurer. Frequent meetings will be held before the opening of the convention.

The convention in August will call together

photographers from over the Pacific coast and members of the California Association will be special guests.

All meetings of the body will be held at the public auditorium and the exhibit of pictures will be open without charge to the public. The meet will unite all states west of the Rocky mountains in one large unit.

Mr. Richardson, President of the local Association, is also Secretary-Treasurer of the Pacific Northwest Association. A plan is on foot to combine the Pacific Northwest Association and the California Association during the convention.

The newly-organized body will hold its next meeting at the Berger studio.

\*

A full attendance of local photographers was recorded at the annual banquet of the Victoria Professional Photographers' Association in the Chamber of Commerce Cafe, Victoria, B. C., and a most enjoyable social evening was spent by those present. Wilfred Gibson, the retiring president, gave an address on the success of the organization. Co-operation was arrived at, he said, through the existence of the association, and he

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was sure that it would prosper and do good in the future under the new President, H. U. Knight, as it had done in the past.

Vocal numbers rendered by various members present were greatly enjoyed. A. H. Maynard entertained the gathering with a lantern lecture.

✽

Plans for activities for the month of June were outlined and a resolution advocating a half-holiday every week was adopted at a dinner-meeting of the Dayton, Ohio, Chapter of the Photographers' Association at the Engineers' Club on May 6th.

More than 100 members of the Association attended the meeting, which was the third since its organization a few weeks ago.

A congratulatory message from George Eastman, President of the Eastman Kodak Co., and a member of the Rochester, N. Y., Chapter of the organization, was read at the meeting.

✽

The Southwest Nebraska Photographers' Association met on May 6th, at the Townsend studio. Twenty-five members were present from different towns in the district and heard an address by O. C. Conkling, of St. Louis, on Children's Pictures. Mr. Conkling gave a demonstration of the work as he talked. The session was devoted, principally to business.

An address and a second demonstration took up the time during the afternoon.

At noon a number of the photographers were luncheon guests at the Chamber of Commerce, while others attended the meeting of the Rotary Club at the Lincoln hotel. The convention lasted but one day.

✽

The Willamette Valley Associated Professional Photographers met at the C. E. Clifford Studio in Albany, Oregon, May 17, 1924, for their regular monthly meeting.

A price schedule was the principal topic of the evening.

Those present were President W. H. Parker, J. A. Brockman and Mrs. L. M. Shrode, of Salem; W. M. Bell, R. M. Howell, W. S. Gardner and Miss Margaret Gallately, of Corvallis; Mr. and Mrs. F. C. Davidson, of Monmouth; Misses Minnie E. and Mary F. Trullinger, of McMinnville; Mr. Lyle Brown, of the Eastman Kodak Co., and Mr. and Mrs. C. E. Clifford, of Albany.

MINNIE E. TRULLINGER, *Secretary-Treasurer*.

✽

Twenty-one members of the North Nebraska Photographers' Club met in Kearney, Neb., on May 8th and 9th, and enjoyed their round table conference.

No set program was in evidence for the evening of May 8, and for the early morning hours today, the photographers inspected the various studios of the city in groups, and discussed or experimented with whatever their fancy dictated.

After the dinner at the Y. M. C. A. rooms the professional photographer cropped out in the



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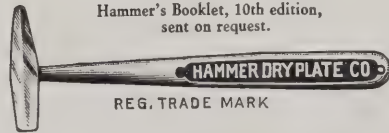
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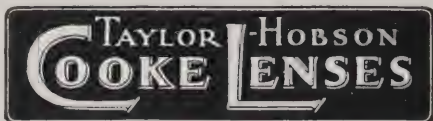


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assemblage and everyone congregated at the Anderson studio for arc light studies, and experiments with posing and lighting effects.

Conrad Krekeler, of Gothenburg, brought his projection machine with him and entertained the group with slides of every conceivable nature until a very late hour, when Mrs. A. T. Anderson served coffee and little frosted cakes to them.

The program for the next morning, tentatively at least, included a criticism of prints which the various members of the Association had submitted, and which included many extremely interesting studies. A round table discussion on advertising methods was scheduled to follow, and a talk on gold toning of prints.

O. C. Conkling, of St. Louis, specialist in child studies, gave two demonstrations. Mr. Conkling is President of the Missouri Valley Association of Photographers. Clarence Gale, of Beatrice, Secretary of the same organization, also addressed the club on the value of organizing photographers.

Lunch at the Y. W. C. A. was in order again at noon. The meeting broke up about four o'clock.

✱

The first annual meeting of Illinois Division Photo Finishers' Association of America came to the successful conclusion of establishing the association in Illinois. This meeting was held on May 8th and 9th, at the Jefferson Hotel, Peoria, and is the fourth state to organize within the national body which was founded only last November.

Speakers from several states and from the national association figured prominently on the program, among them being: "The Photo Finishers' Association of America," by President Paul Burgess, Waterloo, Ia.; "The Story of the Chicago Association," by President H. S. Kidwell; "What the Wisconsin Division Has Accomplished," by Secretary Treasurer William J. Meuer, Madison, Wis.; "The Minneapolis Association and What the Minnesota Photo Finishers Are Doing," by E. M. Reedy, Minneapolis, third vice-president of the national association; "The Association Code of Ethics for Photo Finishers," by G. A. Bingham, Rockford, Ill., chairman of the code of ethics committee; "The Business Side of Photo Finishing," by Charles Shaw, Ottumwa, Ia., first vice-president of the national association; "Looking Ahead for 1924 on the Association Program," by T. R. Phillips, Washington, Ia., secretary of the national association; "What Illinois Can Be Expected to Do," by E. M. Moore, Bloomington, Ill.

B. W. Post, of the Rex Studio, chairman of the committee for Illinois, presided over the meeting until superseded by the president elected at the end of the convention, W. A. Hey, of Springfield. Among the speakers introduced by Mr. Post were the president of the national organization, and its first and third vice-presidents. Bert C. Powers gave the "Welcome to Peoria" at the opening of the convention and was elected one of the vice-

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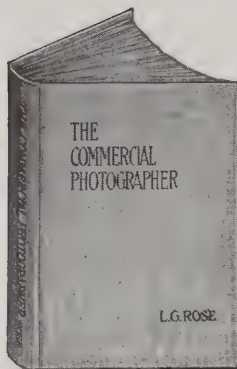
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"In scope and wealth of detail this is by far the most comprehensive handbook to commercial photography thus far published. It has the greater merit of being thoroughly practical in its information, giving the working methods, formulae, and experience of its author, a well-known expert in this special field. Mr. Rose has given us a manual and reference book which should be on the bookshelf of every professional and commercial photographer."—*Photo-Miniature*.

"The reader is taken step by step through twenty-nine chapters, each one dealing with a distinct phase of the subject, accompanied with suitable illustrations. Chapter twenty-eight and twenty-nine are reserved for business and very important business at that; twenty-eight deals on prices; twenty-nine on business building. It is a book that every photographer should have."—*Camera Craft*.

"Mr. Rose deserves well of commercial photographers, for he has written an admirable practical manual on the photography of the wide diversity of subjects which the commercial photographer is asked to undertake. And the publishers have done well by their author, for they have provided a luxurious volume, printed throughout on heavy art paper and profusely illustrated on almost every page with half-tone reproductions. The photographer who is learning to qualify himself for this branch of his calling must be a most unresponsive individual if the cost of the book is not returned to him many times over in the knowledge and guidance which it gives him."—*The British Journal of Photography*.

"It must be admitted that hitherto the commercial photographer has not been too well catered for in the way of text books, but this publication meets the requirements. It is quite the best that we have yet seen, it covers the ground very completely from the apparatus required to the production of photographs of almost every kind for commercial purposes."—*The Photographic Dealer* (London).

"Mr. Rose has handled a very extensive subject in a comprehensive way. The commercial photographer in the larger cities is of course a specialist, entirely distinct from the portrait man and with totally different problems. In some cases, demands are so great that the photographer confines himself to one line of merchandise to the exclusion of others, as for instance, furniture, etc. The photographers who invest in this book can turn a profit on the many suggestions it contains."—*American Photography*.

"This is by far the best book published on the subject of commercial photography. It is written by an expert-photographer in commercial work, who is likewise a capital writer.

"A careful examination of this admirable work convinces us that the object-lessons here presented constitute in themselves a real course in commercial photography, which appeals not only to the student interested in this department of photographic work, but to the commercial photographer or, as he is generally called, the all-around photographer."—*Photo-Era Magazine*.

"This new book by L. G. Rose will find a ready demand. It is splendidly printed and illustrated, and we commend it most highly to our readers, both portrait and commercial. The portrait man should have it handy for he never can tell when he will be called upon to do some bit of work out of the regular, and this book will help him out at any and all times; the commercial man can afford to have it on hand, for many subjects on which he probably is not quite conversant are covered thoroughly by Mr. Rose."—*Abel's Photographic Weekly*.

"We recommend the reading of this book to all photographers who are engaged in commercial photography or who are likely to undertake it. The amateurs also would do well to learn from this expose of methods, the procedures and tricks of the hand by reason of which one is able to make good reproductions of objects which appear difficult and at first apparently impossible. If it were translated in the French, this work would certainly obtain wide popularity in all countries where French is spoken."—*Photo Revue*, Paris.

Geo. Murphy, Inc., 57 East 9th Street, New York.  
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Marks & Fuller, 45 East Avenue, Rochester, N. Y.  
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Francis Hendricks Co., 116 E. Fayette St., Syracuse, N. Y.  
Hyatt's Photo Supply Co., 417 N. Broadway, St. Louis, Mo.  
Gross Photo Supply Co., 1715 Spielbusch Ave., Toledo, O.  
Photo-Era Magazine, Wolfeboro, N. H.

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presidents when the state organization became an accomplished fact.

The other vice-presidents elected were E. A. Sayre, of Elgin, and S. Duncan, of Champaign. A. B. Strauch, of Champaign, was elected secretary-treasurer. Appointments made by the president for the constitutional committee were: H. B. Evans, of Kankakee; A. Luthemeyer and Fred C. Flack, of Galesburg.

## AS WE HEARD IT

John S. Kah has opened a new portrait studio in the Hayman Building, Gainesville, Fla.

A new studio has been opened in Greenville, Mich., by J. Dennis, of the Belding Studio.

The Marble Studio, Piqua, Ohio, has been sold to Mr. and Mrs. George Crane, of Muncie, Ind.

Miss W. B. McCahon, of Newark, and Miss G. L. Neiberger, of Cleveland, have entered into partnership and opened a studio in Westerville, Ohio. They will specialize in home sittings.

The George Arthur Wonfor Company, Camden, N. J., has bought the photo-gelatine printing and industrial photography plant of E. Moebius Co., Inc., at 203-07 Mickle Street. The plant is one of the largest of its kind in the country.

The concern was established in 1878 by F. Gutekunst, a pioneer portrait photographer of Philadelphia, and was re-established by E. Moebius, a former employee of Gutekunst. Mr. Moebius died in 1909, and the business passed into the hands of E. Moebius Co., Inc., of which Mrs. Moebius, his widow, was head. The present plant on Mickle Street was built three years ago.

Mr. Wonfor, for 24 years, has conducted a studio as a portrait photographer at 615 Market Street, Camden, N. J.

✱

Most any one can be an editor. All the editor has to do is to sit at a desk six days out of the week, four weeks of the month, and twelve months of the year, and "edit" such stuff as this:

"Mrs. Jones, of Cactus Creek, let a can opener slip last week and cut herself in the pantry."

"A mischievous lad of Piketown threw a stone and hit Mr. Pike in the alley last Thursday."

"John Doe climbed on the roof of his house last week looking for a leak and fell, striking himself on the porch."

"While Harold Green was escorting Miss Violet Wise from the church social last Saturday night, a savage dog attacked and bit Mr. Green on the public square."

"Isaiah Trimmer, of Running Creek, was playing with a cat Friday, when it scratched him on the veranda."

"Mr. Fong, while harnessing a bronco last Saturday, was kicked just south of his corn patch."

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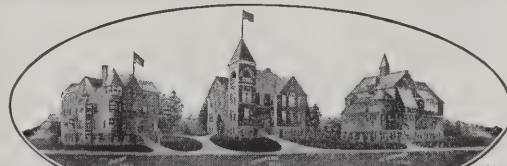
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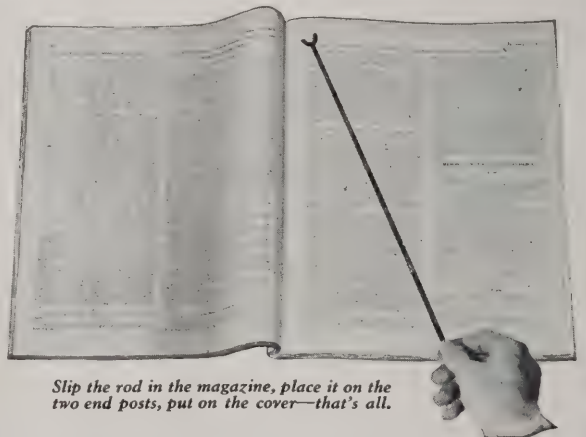
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### DO YOU WANT AN EMPLOYEE?

**POSITION WANTED**—By photographer, 35 years old and married. Desire a northern city, preferably Wisconsin or Michigan. Am experienced in printing and dark-room work; also commercial work in general, outside as well as in. Am thoroughly conversant with newspaper work. Prefer small city where I can settle down. Can furnish best reference, also deliver the goods. Would be willing to make change immediately, as I am now employed by one of the best photographers in the United States. Address Box 1101, care of BULLETIN OF PHOTOGRAPHY.

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**RETOUCHING AND OIL COLORING**; prompt service, prices right. Give us a trial, including one of your favorite prints—will paint it as sample free. Twenty years of experience. Harrisburg Photo-Crafters, 302 Market Street, Harrisburg, Pa.

**WANTED** to buy 11x14 camera with one plate or film holder. No lens. Larsen's Studio, Box L, Plainview, Nebraska.

**FOR SALE**—We have just a few copies of "Camera Work" which we will sell for fifty cents each, postpaid: 8 Specials. BULLETIN OF PHOTOGRAPHY, 636 South Franklin Square, Philadelphia.

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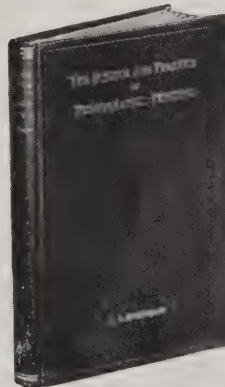
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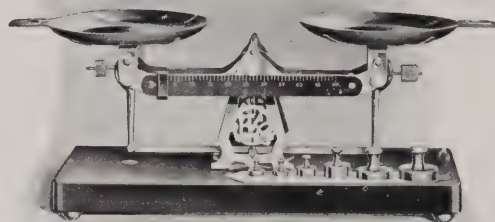


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VOL. XXXIV, No. 880

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## Editorial Notes

The telephonic transmission of photographs has recently been given much space in the newspapers, and many illustrations have been printed. Briefly, the process is as follows: "The original positive is placed round a cylinder within which there is a photo-electric cell. On another cylinder in the receiving office an unused film is placed. Both cylinders revolve in synchronization. A small intense beam of light is thrown on the original photograph passing through the film to the photo-electric cell with an intensity proportionate to the lights and shades of the original picture. A beam of light varying in intensity in exact correspondence with the original beam received by the photo electric cell, is thrown on the film, onto

which the picture is being transmitted. The receiving cylinder revolves, the ray of light moves from one end of the cylinder to the other end. When the end is reached, the film is ready for development. The fundamental features of the system are as follows: Thin vertical lines constitute each picture, the sending apparatus transforms these lines into electrical waves, which vary in strength according to the degree of light or dark in that part of the picture; the strength of the electric current determines the width of the lines recorded. Thus, line by line the picture is reproduced. A positive transparency film supplied by any photographer is suitable for transmission. Line drawings, printing and handwriting may also be transmitted. Transmission takes place over the ordinary telephone system."

\*

We peruse with pleasure *The American Cinematographer*, as it contains a great deal of photographic information. Recent issues have articles "Filming Ladybirds Under the Microscope," "Photographing the Roof of the World," "Film Development," and so forth. Many prominent cinematographers got their first experiences as still photographers. We note the names of Charles Rosher, Karl Struss, Ned Van Buren. Today, instead of being simply regarded as

a mechanical crank turner (a state of affairs well within our recollection), the cinematographer is treated by producers and the public as a photographer, which is as it should be. For unless he be that in his work he cannot possibly make a success of it. And the photography of motion pictures, we are glad to be able to record, is improving all the time.

✽

The Harpel Store, Cumberland Street, Lebanon, Pa., is celebrating its silver jubilee, or anniversary, for it is about 25 years ago that Luther G. Harper commenced a business largely photographic. For a considerable period he did an immense business photographing officers and companies and regiments of soldiers at Mt. Gretna encampments of the National Guard. Today the studio and store is one of the largest enterprises of its kind in Eastern Pennsylvania. There is a commercial stationery department, an art department, and an amateur printing and enlarging department. Framing is also undertaken. Mr. Harper employs a large force of help, most of which has been with him for many years. To the local congratulations, of which Mr. Harper has been the recipient, *THE BULLETIN OF PHOTOGRAPHY* desires to add its best wishes for a continuance of success.

✽

The *Washington Post* waxes sarcastic at the expense of the dangerous possibilities of photography by telephone. "Transmitted photography might often disclose that hubby, whose voice stated business at the office kept him away, was really busy in a poker game or entertaining fair ones of the chorus." Of course, the marvels of science have their sinister uses as well as their ideal applications, and so long as evil exists in the world, photography either in association with the telephone or something else, will be employed to uncover it. The claims of human justice must be met. If photography by telephone can strike new terror into the hearts of evil doers, so much the better, while necessary privacy is to be respected.

The more publicity we have on dark places, the nearer we be to the millennium. By the way, we note an article by D. J. Cable, of Pittsburgh, who claims to have made working apparatus for transmitting writing by telegraph more than forty years ago. The cases where dormant ideas are resurrected when somebody makes a success of an innovation, are frequent. Prophetically and pseudo—practically photography was forecast and described long, long before Daguerre and Fox Talbot appeared and produced results. Where are Mr. Cable's results?

✽

It is no uncommon thing for the "shoemaker to be the worst shod" and we are not surprised to read that the late Isaac Erb, a well-known photographer of St. John, N. S., left no photograph of himself. He appears to have been an indefatigable worker, but wholly neglectful of himself in respect of photography. We have known many similar cases. A local paper features the fact that he devoted his lifetime to taking the photographs of others and giving publicity to his native town. The moral is this, that it is as much the duty of the photographer to be photographed as it is to photograph others. Mr. Erb was a prominent citizen of his native town, engaged in many public enterprises, and the community, of course, missed his picture in the obituary notices that appeared.

✽

The cost to itinerant merchants and photographers of doing business in New Haven, Conn., will take a sharp jump the second half of this year as the result of an ordinance recently passed and sponsored by the local Chamber of Commerce.

The regulation imposes a tax of \$10 a day. The measure is aimed principally at the "fly-by-night" type of merchant and photographer who has been rather a pest in New Haven recently, the type of photographer who travels from town to town or the merchant who rents a temporarily vacant store and with the aid of a few boxes and a

bit of cheesecloth fits it up for an auction sale or "sale" of dry goods, women's clothing and other lines, and after a few hours or a few days disappears.

✱

The thread industry owes a debt to photography in conjunction with the microscope. "A spinning mill had trouble with its finished product, the defects were so small that the naked eye could hardly detect them. Photo-micrographs and enlargements of the yarn were made and the trouble was located. Lantern slides were ordered so that the pictures could be thrown on the screen." A lecture to the department heads was given, assisting in the elimination of further trouble. There is scarcely a department of manufacturing or industry in which photography cannot be of service, and we bring this instance to the notice of our readers for the purpose of inciting them to keep their "weather eyes" open for similar opportunities. Moving to the other

end of the scale, we note that a photographer in the middle west looks out for holes in bridges and pavements and photographs them. Many a legal fight is settled in this way.

✱

The Mount Everest expedition, an attempt to explore the highest peak in the world, will rely very much upon photography for its records. It is hoped to photograph the climbers high up on the mountains from the glaciers below. And there will be a cinematographic picture of the entire trip. For many years the world's eminences have been photographed and much interesting knowledge has thereby been obtained, but there is still a great deal to be done in the matter. Our geographic knowledge is still obscure on many parts of the higher surfaces, and photography, particularly aerial photography, is thoroughly well capable of enlightening us. We shall watch the progress of the expedition.

"PROGRESS MEANS SUCCESS"

## ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

### The Milwaukee Convention

The latest developments in the plans for the Milwaukee Convention make it look as though every desire of the members of the P. A. of A. were going to be met. Program, entertainment and comfort have all been considered and will be given ample attention.

The meetings and demonstrations will be held in a hall on the second floor of the Auditorium, where comfortable opera chairs will seat twelve hundred in front of a stage that lends itself admirably to the purpose. Organ recitals will be in progress during the assembly of the audience.

One of the difficulties of properly displaying the Picture Exhibit, that of the right kind of lighting, has been solved and a system worked out that will insure uniform distribution. Ample room, no shadows or dark holes, and no glass over the photographs will certainly provide an ideal setting for the work of members; the only thing remaining is the generous support on their part by sending in material from which Vice-President Brakebill may make his selections.

The entertainment is more or less in the order which has been found so satisfactory



in past years, *i. e.*, the Officers' Reception on Monday night; Entertainment on Tuesday night at a wonderful roof garden; Wednesday, the ladies will be entertained at a luncheon at a Yacht Club several miles up the Lake. Thursday, we put the "Bang" in the Banquet in a spacious dining room capable of seating over twelve hundred.

The following hotels are ready to book reservations with rates ranging from \$2.50 a day for a single room with bath, up:

*Hotel Martin	*Hotel Plankinton
Hotel Maryland	*The Republican
Hotel Pfister	*Hotel Wisconsin

These with a star (\*) are hotels but a few blocks from the Auditorium, while the others mentioned are only a matter of five or ten minutes' trolley ride. There are many more hotels and a more complete list will be published later. Trolleys run direct to the Auditorium from the center of the city.

✽

#### *Railroad Certificates*

What are we going to do to impress on the minds of the members the form of certificates to be used this year? Here, after over two months of publicity on the matter, a member drops in on us and in talking about railroad certificates, he says: "Why don't you give it some publicity?"

It's easy to see, the photographers are too busy in the summer months to read all the literature that comes to them, so we must mention "Certificates" in every issue of *Association News* to be sure and catch them at the time they do read about Convention plans.

Once again, then, just ask your local ticket agent for a "Certificate" at the time you buy your ticket to Milwaukee. Turn this in at the registration desk for validation and secure the return trip for half fare. One certificate will suffice for a member and dependent members of his or her family. But—DON'T FORGET TO GET THE CERTIFICATE FROM YOUR LOCAL AGENT. It will be impossible to secure

one at the Convention and *we must receive a minimum of 250 to entitle holders to the reduced fare returning.*

✽

#### WINONA SCHOOL

Among the recent registrations received, we are pleased to report the return of another of last year's students. This now brings us up to ten of the 1923 class returning, and another state has been added to our distribution. They are coming in every day now and if the inquirers all follow suit, the limit of 125 reservations will soon be exhausted.

Prospective students, who are not members of the P. A. of A., will save time by accompanying their registration fee with membership dues. The School of Photography is primarily for the benefit of members. It is for this reason that the Trustees adopted the policy of limiting admissions to members of the Association. It is the only fair way to handle the matter.

The registration fee of \$10.00 should be sent to the General Secretary, No. 722 Bond Bldg., Washington, D. C.; the balance of tuition, \$40.00, being payable at the school. Opening day of the school—July 7th. Period—four weeks.

✽

#### **Photographing Soldiers' Discharge Papers**

We've received quite a few requests for information regarding the copying of Soldiers' Discharge Papers, and not being able to get satisfactory information by personal calls here in Philadelphia and writing to Washington, we asked Mr. Campbell, the General Secretary of the P. A. of A., to find out for us at first hand in Washington. We print one of the letters of inquiry and Mr. Campbell's letter in reply to our questionnaire:

*Dear Mr. Chambers:* I am wondering if you can set us right about the law relating to the legality of making photographic copies of Soldiers' Discharge papers?

Sometime ago, I am sure that I saw



Photo by C. Bennette Moore  
New Orleans La.

CLIFFE RECKLING

an article in the BULLETIN OF PHOTOGRAPHY relating to this matter and that it is not legal to make such copies and that there is a very heavy fine and imprisonment attached to convictions of doing so.

The State of New York has recently granted a Soldiers' Bonus and on the blanks of application the State instructs each soldier to furnish either a certified or *photographic* copy of discharge papers. Some of our members have made the copies while others, having the opinion that I have expressed, have refused. I know of instances where even photostat copies have been made. Undoubtedly there are a host of Photographers all over the State who should be informed of the law no matter which way it really stands.

Kindly advise of your knowledge in this matter and perhaps another article in your paper would be appreciated by the profession at large.

Yours very truly,

W. A. SAND,

*Secretary, P. P. S. of N. Y.*

#### *Mr. Campbell's Reply*

*Dear Frank:* The next time you give me one of these cussed Government inquiries to run down, I am going to charge you "time and material" plus eleven of my chances of reaching Heaven, on account of the pleasant thoughts (?) I wished on various heads after telling me to "Call again in half an hour," "Call me up in a couple of hours," etc., etc., while they got a ruling on the legality of photostating discharge papers.

I guess the article Mr. Sand refers to may be the one I ran in *Association News* about a year ago. At that time the Adjutant General's Office told me it was illegal to photostat ANY Government papers. Now, however, I have the very explicit information from Mr. Powell, of the A. G. Office, that

*a Soldier's Discharge papers are the soldier's personal property, with which he may do as he pleases. Photostating or photographing is perfectly O. K., but an attempt at identical reproduction in the way of paper, printing, penmanship, etc., which might be construed with fraudulent purpose is, of course, illegal.*

The present bonus bill and its subsequent paper work will not require discharge records in any form such as we are talking about. They will use the finger-print means of identification. New York State or any other state may do as they please about their own bonus, but so far as the photographers are concerned—go ahead and shoot the discharge papers.

Cordially yours,

S. R. CAMPBELL, JR.,

*General Secretary, P. A. of A.*

✱

### **Milwaukee Photographers Meet**

A few days ago forty enthusiastic Milwaukee photographers sat down to dinner with President Miller and Secretary Glander, of the Wisconsin Photographers' Association, and discussed with President Clarence Stearns and James Reedy, of the National Association, ways and means for making the coming Milwaukee convention the biggest, best and most friendly convention ever held.

If these forty photographers fairly represent their city, then Milwaukee is without question about the most hospitable city in the wide, wide world. Many plans were discussed for making convention visitors feel glad that they came and we predict, that when the convention is over, every visitor will agree that the Milwaukee photographers are the finest lot of fellows they have ever met.

The Wisconsin Association officers pledged their hearty support and will be a





Interior of Milwaukee Auditorium, which will contain the Manufacturers' Exhibit

large factor in making the convention a success. This is the spirit of enthusiasm and co-operation that seems to prevail everywhere. All the surrounding associations have given up their conventions for the year and asked their members to join in this one big meeting.

#### *The Picture Exhibit at Milwaukee*

The picture exhibit should always be a major attraction at a convention of photographers, and this year a special effort is being made to excel all past exhibits. In the first place, it will be housed in a large, commodious hall and the pictures will be hung in an entirely different manner than heretofore, so that every picture hung will be well lighted.

There will be special pictorial exhibits, exhibits from foreign countries, exhibits from city clubs and from country clubs and a large exhibit from the commercial section. The main exhibit and the most helpful after

all, however, is the exhibit from individual members. Here is your chance to help. Begin NOW and prepare three or more prints for this exhibit. It will be good advertising for you at home as well as help make the convention a success.

#### *Railroad Rates to Milwaukee*

All railroads will give a special rate of a fare and one-half for the round trip from your city to the Milwaukee convention, BUT, to get this rate, you must ask for a certificate from your local ticket agent *when you purchase your ticket.*

✱

W. Frank Goodner, of Reno, Nev., sends us the following warning and asks us to broadcast it: "A coupon man, traveling by the name of Harry Hicks, obtains transportation under the pretense of coming to work for you and then skips. He is about 26 years of age, round dark face, dark hair and eyes; about 5 feet 9 inches tall; weight about 160 lbs.; wore a light tan sport suit and tan shoes. He left Reno about May 12th, and is working his way east."

## Accommodations at Milwaukee

Milwaukee is abundantly supplied with hotels with reasonable rates and the Wisconsin state law prohibits their raising rates during a convention. The Wisconsin Hotel, which is to be headquarters, has five hundred and fifty rooms, some of them as low as two dollars a day. Never have we had a headquarters hotel with such a reasonable rate. We are listing eighteen other hotels below, with the number of rooms and rate of each. Take your choice—but you had better *make your reservations early*.

Number of Rooms	MILWAUKEE HOTELS
100	<b>HOTEL ABERDEEN</b> —909 Grand Ave. \$1.50 and up, double \$2.50 and up. With bath, \$2.50, double \$4.00. American plan, \$3.50 and up, double \$6.00 and up.
250	<b>HOTEL ASTOR</b> —Juneau and Astor. \$3.00 and up.
125	<b>HOTEL BLATZ</b> —East Water, corner Oneida St. \$1.25 to \$2.00, double \$2.50 to \$3.50. With bath \$2.00 to \$3.00. Double \$4.00 to \$5.00.
150	<b>HOTEL CARLTON</b> —Milwaukee St., corner Juneau Ave. \$1.50 and up, double \$2.50 and up. With bath \$2.50 and up, double \$4.00 and up.
100	<b>HOTEL CHARLOTTE</b> —138 Third St. \$1.25, double \$2.00. With bath \$2.50, double \$4.00 and up.
150	<b>HOTEL GILPATRICK</b> —223-225 Third St. \$1.50 and up, double \$3.00 and up. With bath \$2.00 to \$3.00, double \$3.50 and up.
60	<b>HOTEL GLOBE</b> —Corner Wisconsin and Cass Sts. \$1.25 and up, double \$2.00 and up. With bath \$2.00 and up, double \$3.00 and up.
75	<b>HOTEL JUNEAU</b> —225-229 Wisconsin St. \$1.25 and up, double \$2.50 and up. With bath \$2.50, double \$3.00 to \$4.00.
175	<b>HOTEL MARYLAND</b> —137 Fourth St. \$1.75 to \$2.00, double \$3.00 and up. With bath \$2.50 to \$4.00, double \$4.00 and up.
190	<b>HOTEL MARTIN</b> —Wisconsin St., cor. Van Buren. \$1.50 to \$2.00, double \$2.50 to \$3.00. With bath \$2.25 to \$3.00, double \$3.25 to \$5.00.
300	<b>HOTEL MEDFORD</b> —Corner Third and Sycamore. \$1.75 and up, double \$2.75 and up. With bath \$2.50 and up, double \$3.50 and up.
175	<b>HOTEL MILLER</b> —Third Street near Grand Ave. \$1.75 and up, double \$3.00 and \$3.50. With bath \$2.25 to \$3.50, double \$3.50 to \$5.00.
200	<b>HOTEL PFISTER</b> —Wisconsin and Jefferson Sts. \$2.50 to \$3.50, double \$3.50 and up. With bath \$3.50 and up, double \$4.50 and up.
300	<b>HOTEL PLANKINGTON</b> —West Water, corner Sycamore. \$2.00, double \$3.00. With bath \$3.00 and up, double \$4.00 and up.
200	<b>HOTEL REPUBLICAN</b> —Third St., corner Cedar. \$1.50, double \$2.50 and up. With bath \$2.50 and up, double \$3.50 to \$4.00.
100	<b>HOTEL RANDOLPH</b> —134 Third St. \$1.25, double \$2.00. With bath \$2.50, double \$3.50.
150	<b>HOTEL ST. CHARLES</b> —City Hall Square. \$1.25 to \$2.00, double \$2.00 to \$3.00. With bath \$2.25 to \$5.00, double \$3.50 to \$6.00.
550	<b>HOTEL WISCONSIN</b> —Third St. near Grand Ave. \$2.00 and up, double \$4.00 and up. Headquarters.
500	<b>STAG HOTEL</b> .

## Four Points of Practice

*Talk given by Emme Gerhard at the "Twin" Convention, Asheville, N. C.*

To be profitable means to keep abreast of the times, advance professionally as well as commercially, and then make use of these experiences and cash them in:

*First*—In keeping abreast of the times, changing the old worn-out methods to meet the present day needs, begin with yourself. You are a moving picture to your patrons, both in and out of your studio, creating thoughts of success or failure according to your conduct and appearance.

The smudgy looking, eccentric, flowing-tie photographer has long passed away. Today, the photographer is a keen, clever business man, and he looks the part, mixing with the headliners of other businesses to broaden his vision.

One man sells peanuts and another pianos, each demands salesmanship. The peanut man cannot see how anyone would buy a piano for five or six hundred dollars and the piano salesman wonders how anyone would waste his time and energy selling a five-cent article. It's all a matter of vision, so first check up on yourself.

*Second*—The Studio. You ask your patrons for a deposit on work they have not yet seen; therefore, the arrangement of your studio must be refined, clean, and artistic. The impression you create there will make patrons buy either cheap or high-priced work.

Last summer, while visiting in a small town very hurriedly, I was introduced to the photographer on the avenue. He said, "If I can help you out, call on me." After he was gone, it dawned on me that he thought I was working there, he was a big man to offer to help me, and the next morning I called on him, thanked him, and told him I had no camera with me.

I surely was surprised at his studio, there was not a clean speck in it and he had a few poor enlargements on the walls. He took me in the "light-room" where part of the





CORRECT SPACING



INCORRECT SPACING

Photographs made by David B. Edmonston, of Washington, D. C., at the "Twin" Convention, demonstrating the "correct and incorrect spacing in the photograph." Velostigmat Series II,  $f4.5$  lens was used with Hammer plate.

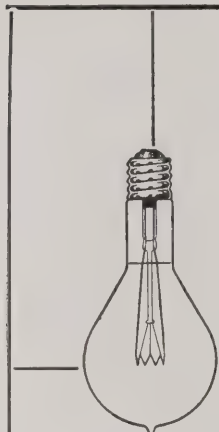
plaster was down and there was an old rusty tray in the middle of the floor in readiness for rain. This tray had not been moved for some time. His work was far above the average, yet the town folks said, "for good pictures we go to the near-by city." I believe the business he lost by that poor studio impression would have given him a nice building, a few good chairs that can be used in the posing room and out for decoration, clean draperies (most important, neutral tinted), well lighted, good pictured walls (our business is on our walls) and bear in mind, people will spend money more easily standing on an Oriental rug than a grass mat.

*Third*—How about our work, are we making it of the kind that people are pleased to get? Are they sending their friends as a result of this good work and pleasant dealings? I wonder! It's not so

easy since the shortage of good assistance, but we cannot overlook the fact that every good portrait turned out brings more business. We can profit very much by associating with artists who can give us constructive criticism. We have much to learn in lighting, spacing and composition. We are governed by the same rules as the artist, but no art school for the photographer. Lighting is difficult now with all the spots (Jazz lighting) as I recently called it in one of the photographic magazines, after judging at the Missouri Convention, where we scarcely got a print that did not have an atrocious spot somewhere. Yes, people do want them, also back lighting, and they are pretty and commercial, but learn to put them right. Use all the artificial lights on the market, they would be cheap if they cost twice as much as they do, and you cannot afford to be without them, for they



# CENTRAL EXCELALL PLATES



*A plate made to render fancy artificial lightings with soft brilliancy under electric light.*

*If you use artificial light, you will find a surprise in the printing quality in Excelall negatives.*

## CENTRAL DRY PLATE COMPANY

57 E. Ninth Street  
New York, N. Y.

St. Louis, Mo.

305 Kamm Building  
San Francisco, Cal.

have poor daylight beaten. Use them in connection with daylight, but don't cast aside our old-time-tried sunlight, which we can have through a little hole in the wall, also do a little portraiture in God's beautiful light out-of-doors. Spacing is easy yet lots of folks don't know that simple rule of drawing a line in the middle of the ground-glass. Don't go beneath that line with your chin, that applies to heads; also more front room than back, which is interesting on account of the variety.

Composition is easy in photography. Mr. Poore's book is a chart that gives it to you: the circle, square, oval, triangle composition, which applies to single figures as well as groups. Making our work an advertisement is one of the biggest assets we have.

*Fourth*—Now the big problem is business-getting. Not many studios exist solely on the trade that comes unsolicited in some form or other, especially in the large cities.

A projected single weight proof print has

proved very profitable to us for many years. If they order cabinets, we make a projected 8 x 10. Large orders, larger proofs; but don't send them without a small typed sticking paper tag telling the price for one and six. If you fail to do this, they will send it back and say, "I want twelve of that." You will also have trouble getting them back, they like to slip this out and as hard as we try, we cannot make them fade in a few days. Write "proof," near the face on print. The late Colonel Marceau gave us this idea years ago, and it's time tested and has meant lots of money to us.

We have also been besieged by small advertisers, programmes, church papers, etc.; now we take them out in trade and in that way they have been good.

Special inducement on 8 x 10 colorings has been the best plan we have found. There are two ways of increasing the order. If they like the pictures they will buy expensive frames, then you have a very

good chance of re-orders as they have no extra pictures to give away.

To get them out is an individual problem. Last fall I attended a Direct Mail Convention. Since by mail everything else has been sold, then why not photographs?

One of the finest printing houses in our town helped us with our experiment which is costing about \$1000.00 to try out. There are three different appeals, each one month apart, and we could not see how we could advertise for color without color, so we had the little inslip in a five-color process, now that has just gone out and is not yet proved, but I brought it along to show you that this experiment meant lots of time, thought and money.

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## Injurious Business Schemes

The free portrait scheme assumes several guises. It has been rife for many years and crops up in the most unexpected places. And it is one of those diseases that is world-wide in its incidence. At times we read of it in Europe and Australia. Now and again it breaks out in our own United States.

Sometimes the mails are the only connecting link between the free portrait exploiters and their victims. The offer is made, probably accepted, and then comes the unpleasant reminder that the portrait is by no means free. The recipient is pestered into buying a meretricious and costly frame, out of which a large profit is made, or enlargements are forced upon him or her, and if there has been a lack of caution in appending one's signature to any kind of document, it may be found that certain legal liabilities have been assumed.

The "free" portrait is like the invitation sitting. The object is to make money out of you by indirect means, instead of through the legitimate channels of commerce. Unfortunately it is not possible to reach the great general public in the matter and issue a warning against these schemes, and so it falls that many are victimized by them, finding themselves burdened with an indifferent

# Why not you?

Photographers East and West  
are selling

**CIRKUT ENLARGEMENTS**

*Made direct from any size Cirkut Film*

*Better investigate ~  
this new and profitable  
side line right away.*

Write us today  
specifying the size Cirkut  
Outfit you operate and  
complete information and  
prices will be sent you at once.

**MORTON & CO.** 515 Market St.  
San Francisco



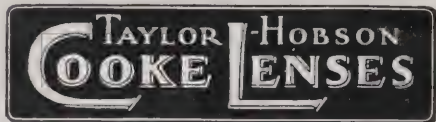
RECORD YOUR  
**VACATION ACTIVITIES**  
WITH THE

*Radars*  
**Anastigmat f4.5**

A high-speed shutter lens that gives flatness of field  
with even illumination

*Write for free trial information*

**GUNDLACH-MANHATTAN OPTICAL CO.**  
841 Clinton Ave., S. ROCHESTER, N. Y.



*Are Available*



*If not available  
at your dealer's,  
write direct to*

**SWEET, WALLACH & COMPANY**

(Eastman Kodak Company)

*Sole Distributors for the United States*

133 N. Wabash Avenue - CHICAGO

photograph and a gimcrack frame for which they have paid dearly.

The latest outbreak of this excrescence in photography has occurred in our own city of Philadelphia, where a silk store "by special arrangement with one of Philadelphia's photographers" offers to their buyers a photograph of the individual, or one of the kiddies, or any one selected—free. In return, a list of friends who sew is asked for, presumably for circularizing purposes.

Then again "six beautiful photographs" are raffled or drawn for each week. But we append the offer herewith:

*A Photograph Portrait of Yourself or one of  
Your Kiddies—Free*

By special arrangement with one of Philadelphia's leading photographers, we offer to our buyers a photograph of yourself, that of one of your kiddies, or anyone you may select—free. There are no obligations, you merely list for us the names of four friends who sew and whom you believe would like to know about \_\_\_\_\_'s. We will simply send them announcements from time to time. Photographs are taken by special appointment to suit your convenience.

Size is 5x8 and each is tastefully mounted. No advertising or name appears on the mount to mar its appearance and its sentiment. There is someone in your family who should have a photograph taken now—ask for the registration slip.

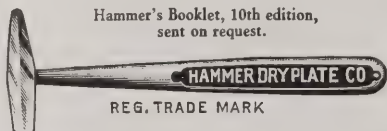
*Six Beautiful Cabinet Photographs Free—  
Each Week*

In addition to the photographs mentioned above, each week some fortunate person is going to receive six beautiful cabinet photographs—with our best wishes. Every Saturday one name will be drawn by a blind-folded person from the registration slips for the week. The fortunate person whose name is drawn receives the six cabinet photographs.

We think it the duty of reputable photographers to enter a protest against this undesirable practice, in the proper quarters. The proper quarters are the silk store. They probably have no desire to get in bad with representative fellow citizens in photographic practice. So we hope to hear the scheme has been withdrawn. Whatever is worth having is worth paying for. Silk stores would hardly thrive if their goods

(Continued on page 786)

**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



Hammer's Booklet, 10th edition,  
sent on request.

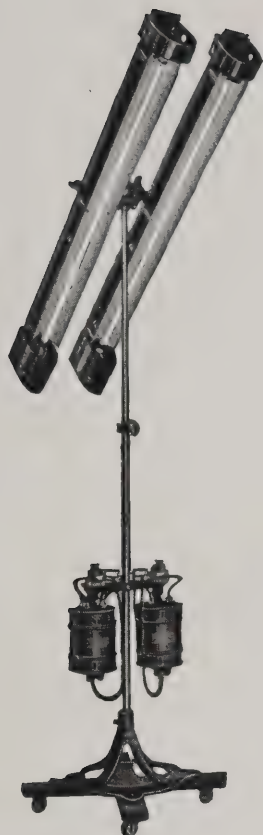
**HAMMER DRY PLATE  
COMPANY**

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

Please mention "Bulletin of Photography" when Corresponding with Advertisers





Photographic Outfit  
No. 57



Photographic Outfit  
No. 64

## Why Be Dependent When Independence Is Easy?

**B**USINESS success is as important to most photographers as success in an artistic way. Only a few can be artists for the sake of art alone. Waiting for and compromising with daylight in the studio not only tests the zeal of the artist. It definitely limits the business of the photographer.

Independence of daylight and its limitations is easy to achieve. The Cooper Hewitt light made that possible long ago. But there are still many studios, with excellent possibilities, which deny themselves a fair chance to develop—because they think Cooper Hewitt light a “little too much” for them to buy.

Look at the two outfits pictured at the left.

No. 57, adjustable to any angle, the two 400-watt tubes diffusing a volume of light which it would take 5,000 to 6,000 watts to produce by means of ordinary electric light. Here alone is independence from daylight—every hour of the twenty-four as good as the other—and a wide range of effects, depending on the skill of the photographer. The highly actinic properties of Cooper Hewitt light provide a photographic quality that could not possibly be attained with any volume of ordinary electric light. The outfit costs, equipped as shown for direct current, \$155. Outfit No. 67, for alternating current, \$185.

Outfit No. 64, the famous Cooper Hewitt “M” lamp, for spot lighting and back lighting, and indispensable in copying and enlarging work, sells completely equipped for alternating current as shown, for \$105. Outfit No. 54, for direct current, sells at \$90.

Ask a Cooper Hewitt representative to call. Learn how easily you can equip your studio with the lighting you need. A complete descriptive catalog will be sent upon request.

COOPER HEWITT ELECTRIC CO.



Hoboken, N. J.

# THE MEDICK-BARROV

Designers of  
ART  
PHOTOGRAPH



- COLUMBIA

## Nine Years in Business

*and The Medick-Barrows Company folders lead the field! While not the oldest, Medick-Barrows is the largest photo mount firm in the world, selling exclusively to the photographer.*

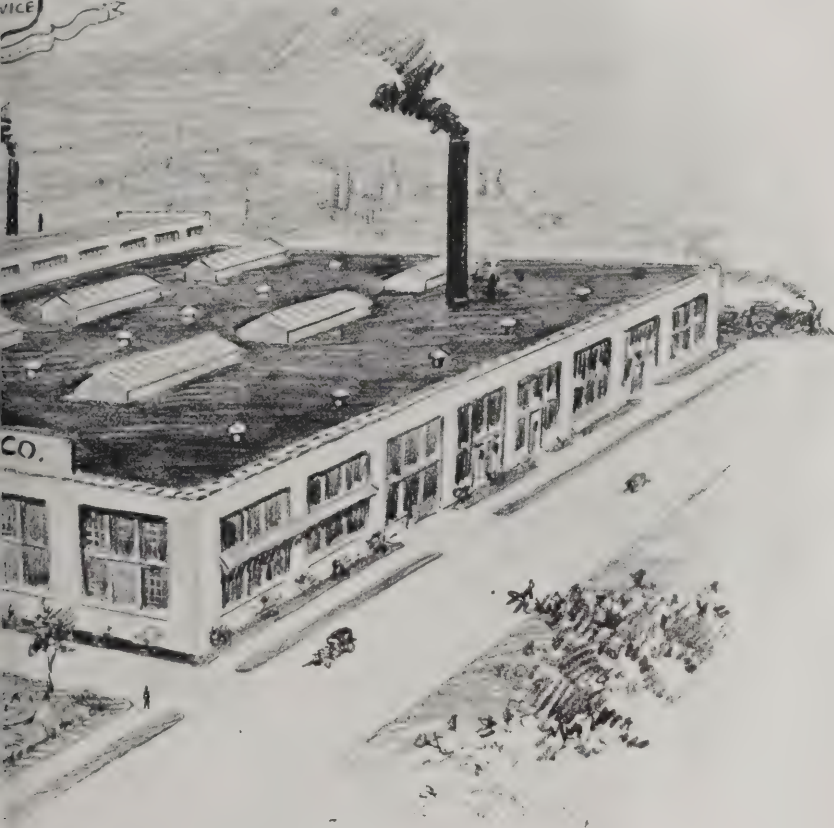
**T**HESE show a growth of confidence and support from photographers. To all these photographers, we pledge our knowledge, and a pledge

Please mention "Bulletin of Photography" when Corresponding with Advertisers

# ARROWS COMPANY

Manufacturers of  
ARTISTIC

QUALITY SERVICE  
MOUNTINGS



S OHIO -

de possible only through the  
thousands of the leading  
friends we offer grateful ac-  
our continued effort to serve.

## Significant Facts

*Widest Distribution*

*Unequaled Service Facilities*

*Largest and most exclusive line from which to choose*

*Original designs embodying individuality*

*Customers in every city in the United States*

*Uniform quality and consistent prices*

Please mention "Bulletin of Photography" when Corresponding with Advertisers



(Continued from page 782)

were given away “for nothing” by photographers. Of course, they would not be quite given away for nothing, they would be used as for inducing further purchases. We are sure the silk store would discountenance such a method of doing business. So why should this store assist in degrading the beautiful art of photography to the level of a catch penny?

We might add that the circular from which we quote is freely distributed among people of the affluent and intelligent classes in this city, and it would not ingratiate the silk store with possible clients if some of the comments could reach their ears. The poor and ignorant readily fall victims for this sort of thing, but it is not easy to persuade people of culture to do so. On the contrary, the scheme is likely to have a markedly deterrent effect in unlooked for directions.

Another Scheme to Beguile the Photographer

The photographer seems to be the victim for many schemes—some on a large scale, as per The Temple of Childhood, which was exposed by the BULLETIN OF PHOTOGRAPHY several years ago. And now another scheme is being fostered.

We have received the accompanying printed letter and agreement from one of our subscribers, who asks for information regarding the “Movie Character Research and Display Bureau.” It does not look good to us and appears that the photographer will innocently delude himself and his patrons.

Imagine making three 5 x 7 negatives and prints for 50 cents! And then your client possibly being mulcted into paying a fee to have the photos exhibited or shown.

Then again in the eleventh paragraph of the agreement the M. C. R. and D. B. *may cancel the agreement at any time, while the photographer will have to wait six months.* No, it does not look good to us.

Should our readers have any additional data or information, send it in, as we wish to assist the photographer at large from these pitfalls.

We print the circular letter and agreement so that our readers may have the matter before them.

MOVIE CHARACTER RESEARCH AND DISPLAY  
BUREAU, APOLLO THEATRE BUILDING,  
HOLLYWOOD, CALIFORNIA

Gentlemen—We are pleased to hear that you are willing to co-operate with us, and photograph our entrants at the terms



**KODAK**  
FINISHING

New Designs



**Our  
Kodak Finishers'  
DELIVERY ENVELOPES**

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

**The Art Press, Adrian, Mich.**

CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . . . . .	{ I. M. Reed, 703 Market St., San Francisco, Cal. C. F. Richardson, Milwaukie, Ore.
Pacific Northwest . . . . .			
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . . . . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . . . .	Sept. 29, 30, Oct. 1, 2 . . . . .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

Please mention “Bulletin of Photography” when Corresponding with Advertisers

## Agreement

Memorandum of Agreement, Made and entered into this \_\_\_\_\_ day of \_\_\_\_\_, One Thousand Nine Hundred and Twenty \_\_\_\_\_, by and between MOVIE CHARACTER RESEARCH AND DISPLAY BUREAU, of the City of LOS ANGELES and State of CALIFORNIA, as a party of the first part, and \_\_\_\_\_ of the \_\_\_\_\_ of \_\_\_\_\_ County of \_\_\_\_\_, and State of \_\_\_\_\_, as a party of the second part:

**TO-WIT:** Whereas said party of the first part, an Institution, who is searching for new types of people of various characteristics, and displaying their specially made photographs under a scientific classification, in their Character Display Room, for free inspection and accommodation of Moving Picture Producers.

Party of the second part, being a professional photographer, is hereby given the authority by the party of the first part, to photograph the people who are entering their photos to the "Movie Character Research and Display Bureau," at the following consideration:

The party of the second part agrees to make from each such prospective entrant who comes to his studio with a "photo ticket" issued by Movie Character Research and Display Bureau, three different good sittings on 5x7 or 8x10 size of plates or films, according to size specified on ticket; to print and deliver across his counter to the entrant, one of each of the three different photos, printed in black and white on smooth, dull and double-weight paper, from unretouched negatives; also to stamp or mark all such photographs, with his or his firm's name, so his work could be identified.

As this search for new characters is a business bringer to the photo studio, the party of the second part agrees to make the said set of three unretouched photoes at the following low rates: The 5x7 size for \$0.50, the 8x10 size for \$1.00, which price is to be collected not from the sitter, but from the party of the first part, by mailing such tickets with his bill to the Hollywood office of the party of the first part. Should the entrant demand one retouched photo, included in the set of three photos, the party of the second part may charge the sitter for the retouching of same.

All such negatives remain the property of the party of the second part, who may retouch same, print and sell additional photos to the sitter and quote his own prices; but will not attempt to enforce such sitter to any obligation.

Party of the first part herefore agrees, to loan to the party of the second part a display sign for this purpose, which the party of the second part agrees to keep properly displayed in his window, or in the exterior show case before the eyes of the public. Party of the first part will also furnish the party of the second part with printed instructions.

Party of the second part also promises and agrees to distribute to the callers certain inquiry letters, regarding Movie Character Research, if the party of the first part will furnish same.

Party of the second part further promises and agrees, not to engage in doing any similar work for any similar institution, during this "New Character Search," conducted by the party of the first part:

It is hereby mutually agreed between the parties hereto, that the party of the first part reserves all the rights and control of the means of advertising, and should the party of the second part wish to do any special advertising in relation to this "New Character Search," he will be permitted to do so, by first sending a composition of such advertisement to the "Movie Character Research and Display Bureau" for their purusal and approval.

It is also agreed upon by both parties, that the life of this agreement may be ended by the party of the first part, at any time upon a written notice; while the party of the second part will acquire this privilege after the expiration of six months.

The above being understood and agreed upon by both parties, and signed the day and year first above written.

**MOVIE CHARACTER RESEARCH AND DISPLAY BUREAU**  
(Party of the First Part)

By John J. Neelick (Seal)  
GENERAL MANAGER

\_\_\_\_\_  
(Party of the Second Party)

## Reliable Photo Supply Houses

**BELL PHOTO SUPPLY CO., Inc.**  
(Eastman Kodak Co.)  
410 Wood Street, Pittsburgh, Pa.

**CENTRAL CAMERA CO.**  
Everything Photographic  
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As soon as we receive your agreement bearing your signature, we will forward to you an attractive display sign, printed instructions and some inquiry letters. We would greatly appreciate if you give one of the inquiry letters, to some individual, rare, and versatile types of persons in your vicinity, who may become of an immediate demand in movie productions.

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✱

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C. H. CLAUDY

"No, he is not much good," laughed the Young Photographer, "but he has a nice disposition and I just let him hang on to the pay roll."

"My dear man," answered the Old Photographer, "the people who just hang on to the pay roll, because the proprietor is too lazy or too indifferent to cut them off, are the bane of this as well as every other business."

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No one would more quickly resent the thought that there is no sentiment in business than I. I am a firm believer in loyalty of employee to employer and loyalty of employer to employee. But when an employee ceases to be a good financial investment, the employer is wrong to keep him on the pay roll.

"He is wrong three ways. In the first place, no business can prosper so long as there are leaks. An employee who is not paying the firm a profit on salary invested, is a leak which increases the octopus of overhead which sucks at the very life's blood of every business institution. When a man is worth fifteen dollars a week and is receiving twenty-five, the extra ten may not seem much to the kind hearted proprietor. But, if at the end of the year the employer had to write out one check for five hundred and twenty dollars, he would realize that the underworking employee was an expensive luxury.

"In the second place, the employer has other employees who are earning the money they get. If one man is to have ten dollars a week he does not earn, it is only fair that the salary of every other employee who is earning all he gets be increased by ten dollars a week, so that all employees be on the same level as to money received and services rendered. No employer can afford to create dissention and break down morale by being unfair. It is certainly unfair to expect all employees except one to earn every cent paid.

"The third form of unfairness is to the employee himself. Any man receiving more than he earns is being treated unfairly. A few years of such treatment will break down his character. For his own sake he must be taught that in business a man must give value received for every dollar he gets or he will never progress or prosper. If you keep this incompetent on your pay roll, knowing that he is not earning the money you pay him, you do him a real injury.

"I always think about business as purely a renting proposition. If I want to occupy

a piece of property, I must pay rent for the use of it. That rent is based on two things. From the owner's point of view it must be sufficient to pay him returns on the money he has invested in it; from my point of view it must pay me by location and convenience for the rent I pay.

"When I go to the bank to borrow money to use in my business, I rent money. From my point of view I must be able to rent this money from my banker at a rate which will be profitable for me. I must be able to get it for less than the discounts on the bills I intend to pay with it or for less than the profit I will make on the merchandise I will buy with it. The banker sublets the money to me, since it belongs to other people to whom he pays rent (interest) on it. Consequently, his viewpoint is that I must pay him more for the money than he pays the owner for its use.

"Labor is the same rent proposition again. A laborer may have no capital, but he has the skill he has acquired in photography, the work he does with head and hands, which total is skill. I rent these from him and sell them to the public. If I keep him on my pay roll, he must render me service which I can sell at a profit to my customers. If the work he produces for me to sell costs more than the price I can get for it from my customers, I must stop renting that man's skill or lose money.

"He has his viewpoint, of course. If he rents himself and his skill to me, I must pay him enough to support him and his family or he will have to find a better customer to whom to rent himself.

"It is all a matter of dollars and cents; a matter of calculation. When unoccupied buildings are many, when money is plentiful, then people who rent buildings and money do not have to pay so much rent. When labor is plentiful, we do not have to pay out so much in man-rent. We meet fluctuating conditions in houses, money, man-rent by raising or lowering our prices correspondingly.

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hearted, but to get grounded into you a business principle by which your photographic establishment will live or die. If you know these things to be true, you can make the employee understand that they are true. Explain to him and he will, if he is any good, speed up his production to the point where it passes his cost and makes you a profit. No employee wants to be an object of charity. No employee wants you to pay him more than he earns. But it is only by talking to him frankly and openly about the proper relations between employer and employee that they can hope to give him the right view point.

"One thing is as important as seeing your employees produce enough to pay him a profit on the salary you pay him and that is his certainty that you will increase his compensation as he increases the profit he makes for you. No man should profiteer on an employee, any more than he should allow an employee to profiteer on him. Underpaid employees do not long remain in the place which underpays them. Every employing photographer in this or any other town finds it hard to get valuable help. The labor problem is a big one with us as in every other line. When a man or woman in photography attains a skill enabling them to produce a larger quantity than their fellows in similar lines, when they attain a proficiency by which they produce a better quality than their fellows, or when they get to the point that they can produce the same quality and quantity with less raw material you can hide the light of such an employee in your dark-room or in your printing department. This employee will soon be known to other employers though his own boasting or the boasting of his fellow employees. Offers of more money will come promptly. It is better to anticipate these offers than to cry over a vacant spot on the pay roll which was once a source of profit!"

\*

*The rest cure is the worst possible remedy for spring fever.*

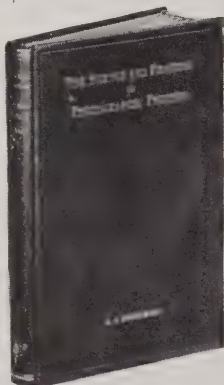
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## Ontario Convention

Only a few more days to the Convention of the Ontario Society of Photographers, which will be held at the Prince George Hotel, Toronto, June 24th, 25th, 26th.

Clarence Stearns, President of P. A. of A., says:

"Looking back to the first Convention I ever attended, when I was a boy of eighteen, the thing from which I derived the most good was, without question, the Picture Exhibit."

But, looking forward to our Exhibit of Pictures at the O. S. P., the prospects are for the Finest Exhibit shown in Canada.

Now in addition to the Exhibit of Prints, we have a wonderful Programme of Talks and Demonstrations of inestimable educational value, and Social Entertainment to wile away some happy hours. Three days chuck full of surprises. You will enjoy every minute of it. Here is a partial list of those on the programme:

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John Garabrant, New York, N. Y.  
A. M. Cunningham, Hamilton, Ont.  
Herbert J. S. Dennison, Toronto, Ont.  
Howard Beach, Buffalo, N. Y.  
R. A. Higgs, late of London, England.  
Robert Darragh, London, Ont.

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✽

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**Situation Wanted**—Twenty-one words, one time, free. Additional words, 2 cents each.

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**WANTED**—Thoroughly efficient commercial printer.

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**RETOUCHING AND OIL COLORING**; prompt service, prices right. Give us a trial, including one of your favorite prints—will paint it as sample free. Twenty years of experience. Harrisburg Photo-Crafters, 302 Market Street, Harrisburg, Pa.

**FOR SALE**—We have just a few copies of "Camera Work" which we will sell for fifty cents each, postpaid: 8 Specials. BULLETIN OF PHOTOGRAPHY, 636 South Franklin Square, Philadelphia.



## AS WE HEARD IT

A. J. Barnes has opened a studio in Slater, Mo.  
R. M. Wilson has opened a studio in Nampa, Idaho.

Cord H. Link has purchased the Keefer Studio, Chattanooga, Tenn.

W. E. White, Prophetstown, Ill., is now ready for business in his new studio.

The Hanson Art Studios of Adrian, Mich., have recently opened a branch at Dundee, Mich.

Mr. and Mrs. J. H. Turtle, formerly of Stockton, Kans., have opened a new studio in the Cogswell Building, Kirwin, Kans.

P. L. Hamlin, of San Luis Obispo, is reconstructing the Moran Building, Arroyo Grande, Calif., where he will conduct an up-to-date branch studio.

T. F. Barham, Atkins, Ark., has sold his business to Forrest Cole of Appleton, Ark. Mr. Barham has re-entered the photo business in Oklahoma.

Lewis D. Phillips, of Kokomo, Ind., has closed his studio on West Sycamore Street and will shortly leave, with Mrs. Phillips, for a location in the South.

The Executive Board of the Southwestern Professional Photographers Association, held their meeting in Oklahoma City during the week of the Kodak School, and decided to hold their Convention the week of September 29, to October 3rd, a four-days' session.

From all indications this will be one of the big meetings of the year; anyhow the Oklahoma City boys are strong for it as the town is paid up one hundred per cent already.

✱

A lady went into a photographer's to have her picture taken—naturally. While the photographer was adjusting the camera, the lady wrapped a clothes-line around her skirts.

"You'll have to take that off, madam," said the photographer. "I can't take your picture that way."

"You can't fool me that way, young man," she said, "I know you see me upside down in that camera."—*Burr.*

✱

John, the porter, had a lunch box made to resemble a camera, and the office force used to josh him a good deal about it. One day they set the tightwad bookkeeper at him.

"Could you take my photograph with your apparatus?" inquired the bookkeeper.

"I think I can get a likeness," answered John.

He pretended to point the box, then reached inside and held up a hard-boiled egg.

After that there was no joking about John's camera.

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93	Development (Gaslight Papers)
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107	Hand Camera Work
119	The Optical Lantern

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Items of interest upon photographic subjects will be gladly received.

VOL. XXXIV, No. 881

Wednesday, June 25, 1924

Price 5 Cents  
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## Editorial Notes

The approaching Presidential Election is already casting its shadow on the business world of the country and you hear murmurs from every side of the imminent badness of trade. But we do not think photography in any of its branches will suffer, for increased publicity is the order of the day whenever an election supervenes. And people don't stop visiting studios, although their buying power in other directions may be curtailed. The probabilities are, therefore, that photographers will be busier than ever after the summer months are over, simply because the rising generation from many causes, notably the advance in scientific knowledge of the subject, is taking a

keener interest in it than its predecessor. In particular, aero and photo-telephony have whetted people's appetites in a marked degree for the work of the camera.

✱

Canada is advertising itself by means of motion pictures which are being shown in the United States and South Africa, where over one thousand picture houses show them nightly. Five million people will see them each week in the United States, and the campaign will be extended to Belgium, Switzerland, China, Japan, India, and other countries. The Canadian Department of Trade and Commerce makes money out of the venture, while also well advertising a sparsely populated territory which the great Dominion is. As Mr. Roosevelt pointed out, there is room for another hundred million in the United States and it wouldn't be a bad idea for Washington to take a leaf out of the official book at Ottawa. It pays to advertise—even a big country like the United States.

✱

The Kansas City *Labor News* devotes a laudatory article to Reginald de Cloud who, a few years ago, took hold of a run-down dingy studio, and today has a magnificent and successful installation. He traveled and studied in big studios at Los Angeles



and elsewhere and holds his own with the leaders of the profession. His new studio is described as the last word in comfort and convenience for both mothers and children. THE BULLETIN OF PHOTOGRAPHY never heard of De Koven until reading this article, but we are always gratified at reading of photographers' successors. De Koven is still a very young man and we hope to hear a great deal more of him.

✱

"Early days in the photograph parlor," is the subject of an article in *Harper's Magazine*, written by a lady who minutely describes her experiences under the collodion dispensation. There is, we perceive, both in the general newspapers and in those specially devoted to photography, quite an epidemic of these reminiscences. They serve a useful purpose. They emphasize the fact that photography was not always the simple and beautiful thing it is now and that results were only obtainable in much stress and suffering. The moral of the comparison is that photographers and the public are to be congratulated on the advances that have been made in photographic processes and the ease with which they are manipulated to produce results that make the collodion positive look as archaic as King Tut's remains.

✱

The employment of photography, instead of the typewriter, for court records does not, according to a Chicago newspaper, appear to have been a thorough success so far, as many of the copies have faded. So this particular circuit court will revert to the typewriter, by judicial order. Illegibility of substance and signature were alleged. The system was originally characterized as a dangerous experiment by one of the Judges. Of course, the trouble was due to imperfect photography, as our readers very well know. Louis Hutt, chief deputy clerk of the Circuit Court, declared photostatic copy could not be re-photographed. We believe Mr. Hutt to be in error if the pho-

tographer be skillful enough for his work. However, it is not a matter of vital importance to anybody, this substitution of photography for the typewriter. Candidly, we think the courts would be well advised not to alter their standard usages unless the highest photographic skill be available. But this is not always the case—the necessary expertness being difficult to obtain, and costing more than most people usually care to pay. Another thing, politics may have a lot to do with the manipulation.

✱

So much photography of every kind is now done in Southern California, Los Angeles, Hollywood, and other places familiar by name to the general public, that somebody has coined the word, almost obvious it is true, Camera-fornia, to describe it. No doubt this is merely a passing whim but it is symptomatic of the vast hold which the photograph-making industry has upon this part of the United States. Attempts to found similar photographic settlements in Florida and elsewhere have not met with success. The Californian movement began definitively in the year 1909 and has continued to augment ever since.

✱

Brazil has an air service and it is to be taught aerial photography by Lieutenant A. W. Stevens who won distinction in the world war and is a mining and electrical engineer. The photographic equipment was recently purchased from the United States Government. There is little doubt in our minds that the United States leads all others in aerial photography. We base this opinion on the evidence and examples of work that reach us from various parts of the world. It has been so throughout the entire history of photography, that America has been quickest to turn to practical account the various discoveries and applications of photography. Witness the recent successful demonstrations of photography by telephone.

## Why Are You Here?

*A Talk by ORREN JACK TURNER before the "Twin Convention," Asheville, N. C.*

In his speech this morning, George Harris related an incident about his little daughter who said that "the teacher is no good, because I have been going to school two days and she has not taught me to read." Which reminds me of the first day my little boy went to school. "How did you make out today, Jackie? What did you learn?" I asked him that night. "Oh," he murmured, rather bored, "Oh, nothing but two bad words and a whole lot of things I already knew!"

So it is with a lot of photographers who come to conventions. They refuse to attend these lectures, and when they return home and are asked "what's new," they are forced to answer that they neither saw nor heard anything new. Gentlemen, you cannot get the full benefit of an association unless you attend our conventions, and the conventions will do you no good unless you attend our lectures and be ready to impart your own knowledge to the other fellows. We want to make our association stronger and stronger and we want to get it on a footing where it will serve the members every week in the year, instead of merely once a year convention week. The officers cannot work alone—it is a part of the work of each member to help build up a machine that the public will recognize when they see the seal on the window.

There are numerous reasons for the existence of a photographers' association, but I think that the two prime functions of such an organization are to teach you how to make better pictures and how to get more business. If you accomplish the first mentioned, the second one is easy.

Of course, there are a number of people who believe that the sole excuse for the existence of photography is to make pictures and that the thought of money should never enter the mind. Of course, man does not live by bread alone and he cannot make salable wares unless he is in love with the

thing he is doing. The sensible purpose of photography is to make a living by making beautiful pictures, just as the prime reason for the florist to grow beautiful flowers is to get bread. Yet I know a florist who wept when he sold a giant Easter lily that he had planted and cared for and watched its daily growth. You and I both have made pictures that we parted with regretfully.

The main point to my talk is to show you that you will progress more rapidly, both financially and artistically, by maintaining a happy balance and not lose sight of the human side of your business. I think there is a period in every man's life when he goes in training for something to startle the world, and after he has completed it and hung it in his window, he is surprised that the world doesn't notice it, or if it does, it is to ask what it is and why it was made. That is the result of over-training. It is fine to keep a little ahead of the public, but not so far as to lose it. If you do, there is always someone who will step out of the line and assume leadership where you left them. The public will not follow nor support anyone it cannot see, and it dislikes very much to be called ignorant.

You have all seen that movie comedy of the little boy with the dog hitched to a wagon. The dog is very friendly and even playful, but refuses to pull the cart. The little boy ties a beef bone on the end of a stick and lets it project over the dog's back beyond his nose, just for enough ahead to make the dog dash for it. The faster the dog runs, the faster the bone goes and the boy and the wagon with it. Sorry I cannot give you a better characterization of the public and yourself.

The public really has a one track mind in many respects. You can't expect every person to know as much as you do about chemistry, art, anatomy, optics, atmosphere, balance, etc. A man may be the finest lawyer, doctor or statesman in the world, and he

won't know what you mean by color value. People are interested in their own professions, and you must keep your feet on the ground with them, even though your head is in the clouds.

If you are making pictures that please the public, don't get radical, at least not with your customers, but just keep on making them a little better and charging a little more. Build your public with you. If you come down to this convention and see a lot of pictures so different from yours that you are ashamed (as I have been often times), don't be discouraged and think that you have failed. There will be someone at that very moment looking at your pictures and remarking how wonderful they are. And don't go back home and try to set the world afire by attempting to copy something you have seen at the convention. Even though you did copy line for line, shadow for shadow, composition, light arrangement, etc., the first customer you gave it to would say it was rotten, if he gave his truthful opinion and it were something he had not been used to. Of course, I am not trying to discourage fine art photography. It is a mighty noble thing to produce things that you can gloat over, things which possess the unusual, pictures that embody mysterious process. But don't force them on your customers simply because you realize how fine it is and how many sheets of paper it requires to make a dozen.

The public isn't at all concerned about how much paper you use, whether you use gauze, or that your lens has been doctored to produce spherical aberration. Give the public what it wants, and you can sell your pictures, and if you can sell them, you should not be ashamed of them. You will be a success, and you don't have to pull down your blinds nor hide your price-list when some highly rated competitor comes to town.

Speaking about success and pulling down the blinds, reminds me of a story told by George Ham, the Canadian humorist. He went to a hospital to undergo an operation

for appendicitis. When he recovered from the ether, he was aware that the room was quite dark and became startled. The nurse rushed over to his bedside and admonished him to be quiet. "What?" he stammered, sitting up in bed and staring wildly around the room "Where am I? Do you mean to tell me it is dark already. Have I been under ether since nine o'clock?" "You're all right," the nurse replied. "You see: there was a terrible fire raging across the street, directly in front of this window, and I pulled down the blinds, because I was afraid that if you came to and saw the blaze you would think the operation had not been successful."

Again, I repeat that you are successful if you can sell your pictures, and you are unsuccessful if you can't—no matter how fine your work may seem to an artist.

Give your public what it wants. If they want beauty and exaggeration at the expense of truth, give it to them and charge them for it, even though the creed make an eternal liar of you. Don't let any photographic psychologist make a fool of you by saying that you shouldn't retouch this, nor etch off that because it will not be truthful. Etch it off if you think your customer wants it off. Give her a straight nose and single chin even if she looks like a witch. This world is living for beauty—it thinks beauty, talks beauty, eats beauty, fights for beauty, dies for it, asleep or waking, it is beauty.

You don't blame a woman who wears false hair, adds color to her cheeks, and refuses to let her husband see her before breakfast for fear of breaking a charm. She wants to present herself to conform to a certain standard of beauty she carries in mind. Why shouldn't you make her photograph the way she thinks she looks?

Present people in your pictures the way they appeal to you and be sure that the appeal is pleasant. No person is homely, everyone has a good looking point if your morals are good, and your eyesight on speaking terms with your brain. You must vary your standards of beauty, because no two



faces are alike. It is folly to believe the only handsome man is the one with a courageous chin and generous mouth and certain shape of nose and a high forehead. There is beauty in a tightly closed mouth when you know that its owner is fond of minding his own business.

Get acquainted with character analysis, and you will very soon learn how to tell at a glance which is the best point from which to photograph a person. It is rank ignorance to photograph a person from the unattractive side and then aver that it is a good picture because it bears resemblance. It is preposterous to say that the camera doesn't lie because the camera doesn't, but you do. The camera is exactly eight per cent of the process, the other ninety-two per cent lies here (in the brain). And let me quote Ruskin: "As soon as the artist

forgets his function of praise, his art is lost. His business is to give; by any means however imperfect, the idea of a beautiful thing; not by any means however perfect, the realization of an ugly one." This quotation embodies my creed, the substance of my talk, and while you may not be able to attain perfection, you can come close enough in the eyes of the public if you give people what they want.

Know your capabilities, study your own work carefully, be confident of yourself, and be able to believe yourself when you tell your customer that it is a good picture. One day in arithmetic the teacher asked little Johnny: "How much are five and nine?" Quickly Johnnie answered, "fourteen." "Very good," said the teacher. "Very good, hell," said Johnny, "that's perfect."

"PROGRESS MEANS SUCCESS"

# ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America,  
under arrangement with the publishers of Abel's Photographic Weekly  
and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

## Winona School—July 7th, August 2d

But two more weeks to the opening of School, at which time, we are sure of having twenty-five states of the Union represented. Recent registrations which have been coming in two and three a day, have come from a wide distribution, so that Mr. Belden from Long Beach, Cal., will have a close competitor for the "travel record" in Mr. Jack Miklos, of Moscow, Idaho. There is a possibility of a registration maturing from Portland, Oregon, that will eclipse both those mentioned.

Realizing that students in making their first negatives at the School with unfamiliar equipment, strange surroundings, new lights

and a room full of observers, are not fair samples of the best work they can do, Director Towles has invited all students to bring samples of work done in their own studios for criticism. Negatives, prints or both may be submitted to Mr. Towles and then held for a comparison with the last work done at the School. This will give each a fine opportunity to note the benefit derived from the course and should be good news to those already registered.

All registrations should be in the hands of the Secretary before July 3rd, as we leave Washington on that date to go to Winona Lake for the enrollments. Deaths and sick-

ness have caused the cancellation of a few reservations so there are still a limited number available for eleventh-hour applicants. As the saying goes—"Step on the Gas" and shoot your \$10.00 registration fee in to No. 722 Bond Building, Washington, D. C. The balance of tuition, \$40.00, is payable at the School.

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## 42d Annual Convention

*Milwaukee, Wis., August 4th-9th*

### "THE BALANCED PROGRAM"

That's what President Stearns calls it, and we are going to steal a bit of his plunder by telling something about the program as we have it. The following are probably not in the order in which they will appear on the regular program, but will give some idea of "Who's Who," at Milwaukee.

Mr. Vanderpant is going to give an illustrated talk on "Pictorial Photography." These demonstrations are always interesting to Portrait and Commercial men as well as to the Pictorialists.

Mr. Ross Crane has some mighty fine ideas about "Studio Decoration" which he will divulge on the stage. An attractive environment goes a long, long way toward a successful business. Here's where you learn the trick.

When we mention "Costs," it seems hardly necessary to mention the name of Sheasgreen. Mr. Sheasgreen is not going to give a detailed analysis this time, but rather a resumé of the interviews he has had with photographers who have adopted the more business-like method of operating their studios. This will be a comprehensive digest of systems installed and results obtained.

Another pair that go hand-in-hand are George W. Harris and "System." We all know George and that when it comes to talking organization or "Systems," he is pretty hard to beat.

Mr. Wilfred E. Smith is scheduled for a demonstration. Don't know the details as yet, but, more of this later.

President Stearns has several more of National prominence ready to "sign on the dotted line," but wants to be sure of them before making their announcements.

The Commercial Section has announced an inspirational talker and a sketch by talent from their Detroit Members. Further developments of their plans will be released in a week or two.

Practically all the details of the Entertainment have been arranged. Monday night, the Officers' Reception will be held at the Hotel Astor. Tuesday night will be double-barreled—a theatre party followed by a dance at a wonderful roof garden. Wednesday, the ladies attending the Convention will be entertained at a luncheon given at a Yacht Club several miles up the Lake. And Thursday night, we put the Bang in the Banquet at Gimbel's where there will be seats for 1200. Entertainment and dancing will add to the pleasantries of the evening.

Now then, has everybody seen the notice about the railroad certificates to secure reduced fares to the Convention? If not, read it in last week's issue of the BULLETIN OF PHOTOGRAPHY and then check up on whether your membership dues are paid up. Now is a good time to take care of this little detail and save some of the congestion at the Treasurer's window of the Convention.



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**The Art Press, Adrian, Mich.**

## "The Likeness Maker"

*How an English Photographer Boosts His Business*

Despite the perennial cry of bad times—a thing of which we have been reminded ever since we can remember, a good many years now—Great Britain probably has as large a percentage of successful photographers as the United States, although very little is heard of them outside of the spheres of their activities, simply because they are too busy to trouble themselves much about the outside world, near or far.

But in the execution of our duty to our

readers, we keep a watchful eye on any indication of the methods employed by photographers anywhere or everywhere, in order that the coveted goal of success may be reached. And not long ago we saw reference to a brochure by an English photographer, Walter Scott, of Bradford, Yorkshire. It is called "The Likeness Maker," and it purported to tell how Mr. Scott runs a business that, in the colloquialism, makes money "hand over fist." At our request,



CHILD STUDIES.

The morning hours invariably prove the best for young children, before they have had time to flag with the day's work. The little folk are then at their brightest and our lens is not too slow to catch the fleeting expressions that delight us.



Mr. Scott has furnished us with a copy of his book.

Bradford, Yorkshire, England, is a city where they do things well and successfully. Yorkshire is known as the county of broad acres. There are vast textile and other industries there, and it is a great sporting, agricultural and artistic county, rich in many hundreds of years of picturesque history and achievement. Who has not read of "The Wars of the Roses," fought by Yorkshire against Lancashire, which split England into civil war? And Yorkshire relish and Yorkshire pudding? And many other things with the name of Yorkshire attached to them.

Walter Scott is, we conjecture, a typical Yorkshireman, undaunted and unconquerable. He established his business in 1905. He says in this book: "In reverting to the old-time title of 'Likeness Maker,' Mr. Scott feels it is setting the highest aim for his work. A likeness to justify its name must be . . . a living reminder of the personality of the subject, be it the charm of childhood or the dignity of age."

"The Likeness Maker," the booklet, is typographically and photographically a

quietly effective production of sixteen pages—in fact, it is a beautiful piece of work. Mr. Scott specializes in platinotype portraiture and there are no less than five beautiful examples of the process given by way of illustration and a most charming reproduction of a colored miniature. At first glance, it is hard to say whether these pictures are reproductions or originals, so striking is their verisimilitude.

Mr. Scott's ability as a "likeness maker" is manifest. His portraits have all the ease and unstiltedness of unaffected art, and photographically and technically they are excellent.

We turn with interest from the illustrative examples to the "few words" which form the substance of the text. This is a brief, scholarly and easily understood essay on the position of photography among the arts, which any photographer anywhere might profitably circulate among his clients. It is good advertising, all the more so because it is written with taste and restraint.

If we had our way, we would place a copy of "The Likeness Maker" in the hands of every American photographer. It is mightily effective by its very reticence and dignity.

## Knowledge is Power

The value of the card index system in modern business is not disputed. Every well-regulated office is administered that way. The progress of a transaction is recorded step by step and thus it may be said that all businesses fundamentally are conducted by a series of rules which apply throughout the commercial world. We who write this have had experience of a considerable number of businesses, not excluding all branches of photography, and the result of that experience and observation obtrudes itself in the definite conviction, amounting to a truth, that the more thoroughgoing the system employed the greater is the success of the enterprise.

Is it possible to card index the average photographic business?

Is it possible to standardize it so that there may be a universal system of principles and practice applying throughout the profession?

Of course, it is possible. But is it practicable?

Our friend, L. G. Linkletter, of Seattle, evidently thinks the difficulties of arriving at a uniform system of conducting the businesses of photographers are not insuperable. For he has addressed to his colleagues in that progressive town a questionnaire, containing a lengthy and minute series of interrogatories concerning the details of their businesses, which we have never seen exceeded in point of completeness, thoroughness and detailed lines of investigation.

We think the questionnaire valuable for

general reading among the fraternity. The effect upon the businesses of our Seattle friends cannot but be beneficial, whatever the fate of the answers to the questions may be, since, if seriously considered, it will induce in their minds a desire to administer regulations and rules which cannot but lead to uniformity and orderliness.

Of course, and obviously so, the questionnaire errs on the side of prolixity. It is a purely local effort and probably not suitable to govern the minds of the entire craft throughout the United States. But, to our minds, it contains the germ of an exceedingly valuable idea, and a very big germ at that, namely, a basic theory that an ethical system may one day be arrived at whereby the entire profession may be governed.

This questionnaire is a step on the way of converting a great business into a great profession with corresponding advantages to photographers and the public. We would like to see the idea taken up by all the Associations, state and national, so that in due time the photographer in Maine and his brother in California will be governed in his practice by exactly the same set of rules and principles. It must come to that and, of course, it will.

### Mr. Linkletter's Request and Questionnaire

*Ladies and Gentlemen:*

A questionnaire is enclosed herewith which deals with the business side of photography—the relation of photographer and customer. Please give careful consideration to the questions listed. Some one has said that a questionnaire like this would not get results because, in the first place, it would not get a reading. I wonder if they were correct and that right now you are going to toss this along to the waste basket and give them the opportunity to come back with those deliciously sweet words: "I told you so." Anyway, you've got a good start and you'd better go on.

Here is the situation: Photographers have gotten their training from so many different sources and each has established his own standards, with the result that there is confusion both among ourselves and in the mind of the public. Had we all graduated from the same photographic school, there would no doubt be more uniform standards.

The truth is, that in the absence of photographic schools, most of the men now in the business

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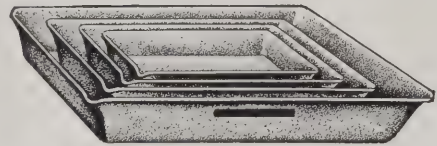
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have gained both their business systems and their technical knowledge of photography in the old school of experience, and many a man who has achieved success as a photographer has had his mind so centered on his work that the business side has not been kept up.

A true spirit of coöperation will enable us to establish more uniform standards, which will be for our mutual good, and place the profession in a better way before the public.

I hope it is clear that there is no desire in this to take away the individuality or lower any man's work to the level of another, but you all are conscious that there is a certain daily grind that we all have to get out; some of it is artistic and some of it isn't, but it all has to go through either at a profit or a loss; and particularly in the commercial line, where pictures are taken under so many varied conditions, it becomes increasingly perplexing as to how to avoid loss on many orders that one is asked to handle.

Photography seems to be one of the most difficult types of business to run on a strictly business plan. Photographers as a rule are a hard working bunch. Earnest conference along the lines suggested for this questionnaire should result in getting more appreciative recognition as to the value of our work, and in making it possible to gain and maintain a system of compensation suited to the skill and effort put forth.

A photographers' association should be a great source of mutual helpfulness. We earnestly urge all photographers to make use of our Seattle Association as a common meeting ground where anything and everything of interest to the profession may be brought up for consideration. In some of our later meetings we shall have some interesting demonstrations in photographic processes, etc., but just at the present, for the reasons stated, the thing receiving first attention is business relations. At our meeting at the Bushnell Studio on May 15th, the Commercial men and Portrait men met in sections to discuss problems relating to their respective departments. It is becoming more and more apparent that there is a real need for an organization of this kind.

At this busy season you cannot get to the meetings without some sacrifice, and if you come in a selfish, critical spirit, the meetings will not attain the desired ends. Resolve that you will make every effort to be present and that you will come with a spirit of good will toward everybody in the profession.

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#### A QUESTIONNAIRE

##### *To Seattle Photographers:*

At the meetings of our Photographers' Association there is always opportunity for a free and open discussion, yet we cannot all talk at once, and in the limited time it is difficult to get a full expression of opinion from everyone.

In order that such an expression can be taken, this questionnaire has been arranged, as a means of obtaining sufficient information to enable the

executive committee, and any special committees that may be appointed, to formulate suitable plans for association work, such plans when drawn up to be referred back for approval and acceptance. Without such an expression it has been found difficult to outline a course of action that will meet with general approval.

We hope every Seattle photographer, independent of association membership, will respond to this call for information in a true spirit of helpful coöperation.

File this questionnaire in your office for future reference but on separate sheet answer the questions by number. Bring your completed list to the next association meeting, or as soon as possible mail your list to the Association Secretary, Mr. C. F. Todd, 1117 Pine Street.

Please, once more and again, be assured that this questionnaire does not represent a desire to pry into any man's personal affairs, but that all members of the profession may coöperate in an effort to solve some of the problems which we all have in common.

In many instances, photographers have found after months of hard work, that when it is all summed up at the end of the year there has been a leakage somewhere and it is hoped that out of this questionnaire and the coöperation called for, may be found a means of stopping these losses.

Some portrait studios do some commercial work; some commercial studios handle home portraits, family groups, bridal parties, news portraits, figure poses, etc. Many studios, both portrait and commercial, handle amateur finishing. Inasmuch as the several types of work intermingle, the same will be true to an extent in this list of questions. Answer the ones of chief interest according to your line of work.

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#### FOR THE PORTRAIT STUDIO

Many things enter into the establishing of a price per dozen for portraits, such as overhead cost, style of mount, volume of business, etc., but this is true—that there is a limit to the number of proofs one can make and keep within the estimated cost of production.

1. Do you favor stating frankly to your customer that at the price quoted per dozen he may have a definite number of proofs, and that while additional exposures at the time, or re-sittings later will be gladly made, that there will be additional charge to cover necessary cost? (It being always understood that gross error on the part of the operator will be corrected.)

2. In carrying on an educational campaign do you think a statement of this kind would appeal more to people's sense of fairness and good sense than the custom so frequently followed of assuring a customer that he is entitled to an unlimited number of re-sittings?

3. The total number of portrait sales to a customer can frequently be increased by a variety in the style of pose, lighting effects, etc., resulting in orders from several negatives. Where the



operator senses an opportunity of this kind, and, without previous agreement, makes more than the allotted number of exposures, do you favor an explanatory statement being sent with the proofs, that having exceeded the customary number of exposures, if they are pleased with the additional poses and wish to increase the order proportionately, there will be no additional charge except for retouching, but if it is desired to divide the original order for a dozen pictures between several poses, it will be necessary, in addition to a retouching charge, to make a negative charge?

4. Would it be possible by an educational campaign to create an appreciation for this kind of a situation?

5. Do you think that a carefully planned educational campaign giving general information about photography and creating a desire for photographs would tend to eliminate the necessity for the various inducements that are offered to get people into the studios, such as coupons, store tickets, free enlargements, etc., where if the exact terms of the agreement are carried out, it means doing business at a loss?

6. Cannot some agreement be arrived at by photographers handling portraits for high school annuals, whereby the somewhat demoralizing influence of making free pictures or pictures at less than cost can be eliminated?

7. Should not the present plan be reversed and the first charge be made to cover actual cost, with rebates if necessary, on additional orders?

8. Could not this work frequently be divided among two studios per school in a way to allow each studio to carry on all of its regular trade without too much interruption from low priced school work?

9. Do you consider it good policy to allow the customer to retain proofs, or should they be charged up with any not returned?

10. What do you suggest as suitable rules governing the receiving and training of apprentices?

11. Do you favor charging a fee with a period of service?

12. No fee; but a period of service?

13. Low salary and a definite period of service?

14. Should the contract include restraint from setting up in a competitive business in the same locality?

15. Would you favor the publication of a Photographic "Shopping News" for general distribution by messenger, which, by means of good half-tone illustrations and well written "copy" would be used in a general educational and advertising campaign, carrying the name and address of all studios cooperating, stating the specialties of each or any special announcements for each, guarding only against a competitive price bidding among different studios?

16. Do you think this method would make a more direct appeal and gain more definite and



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#### COMMERCIAL PHOTOGRAPHY

It is customary in commercial photography to make a flat rate charge for making a negative and the first print. In as much as there are so many things involved, it becomes a serious question as to what should be included in the flat rate and what should be charged up extra. In checking up on profits and losses, photographers have frequently found that on single print orders the flat rate charge has failed to cover the cost and have had to depend on quantity print orders from other negatives to balance the loss.

In contracting to make a picture, one is under obligation to produce a satisfactory result. It is practically impossible to collect on failures no matter how much time and work have been involved. The minimum charge for making a negative and one print must include a proper exposure, freedom from movement, reducing or intensifying, whichever may be necessary to make the best quality negative, and "dodging" when printing where it is necessary to bring out the best in the negative.

17. Do you favor a minimum flat rate to which is added in itemized form, all the additional expense such as full time from time of leaving studio to return, mileage for distance traveled, retouching, blocking-out backgrounds, artificial lighting, color separation, etc.?

18. Is not this the more reasonable basis with fairness to both yourself and customer? When you hire an operator to go out on dates for you, how can you be assured of his salary cost, etc., unless a definite time charge is made?

19. If you have been accustomed to include all or most of the above in your flat rate, could you not by a suitable educational campaign get your old customers to see and appreciate the new system? And then "bring up" your new customers in the way they should go?

20. Keeping in mind that one must deliver a satisfactory picture, should there not be a classified minimum charge to suit different classes of work?

21. Is it not much simpler to make a plain exterior of a stationary subject than an interior or an interior with figures?

22. Also in photographing animals, etc., where possible movement undoubtedly enters into the making of a successful picture, should not the minimum be higher because of the necessity of making more exposures?

23. And is not ray filter work with panchromatic films to produce color separation, also more difficult than straight exposures?

24. Where two or more exposures are necessary, should it be definitely stated when quoting the minimum rate, that said rate is higher than on some other subjects, to allow for extra exposures?

25. Should this rate include proof of a finished print of each exposure with privilege of choice?

26. Where orders are not called for at the studio, the time required for making delivery and effecting collection frequently is as much as is taken in making the negative. Do you favor leaving the charge list open until the final cost of delivery and collection has been ascertained?

27. Where single prints are ordered from old negatives that must be looked up in your files, do you favor a higher rate than extra prints from current negatives?

28. Do you favor a higher rate for prints ordered from stock negatives that are to be used for publication, even though non-copyright subjects?

29. Where art landscape negatives are made at one's own expense and the selling cost must be added to the producing cost, what proportionately higher rate per print should be charged over a plain commercial print where all costs have been paid?

30. Do you landscape men favor a higher "art value" rate for especially lucky catches, "view lots" as the real estate man would say?

31. Should the duration of an apprenticeship be the same in commercial photography as in the portrait branch?

32. Is it not possible to establish some general rules governing apprenticeships? The printing trade, engravers, etc., all have established rules along this line. Some of us who have gained our knowledge of the business from a long list of not altogether pleasant experiences, hesitate some to give away in a few weeks' time, knowledge that it has cost us dearly to gain, especially if the ungrateful young goslings are to be allowed to run at large and turn our instructions against us in a competitive way.

33. Do you base your price on enlargements on a rate per square inch? Do you favor a higher rate for extra large sized prints?

34. It has been suggested that if all photographers would turn over their silver precipitates from discarded hypo baths and have it all refined in one place, that the cash returns would make quite a satisfactory fund to finance many association enterprises. Would you consider favorably a proposition of this kind?

35. Sometimes in rush periods more calls come in for camera men than one can respond to. If you were asked to take an exchange date for another photographer, could you do it without trying to get all the future business from the customer whose order you were asked to fill?

36. You who make lantern slides by projection, have you ever made a comparison of time and cost of making an enlargement and selling at a given price and a lantern slide retailing at the same rate?

(Continued on page 816)

**CIRKUT ENLARGEMENTS**  
**MORTON & CO.** 515 MARKET STREET  
 SAN FRANCISCO, CAL.

# ANSCO

## PHOTOGRAPHIC PAPERS

**Professional Cyko**

**Enlarging Cyko**

**Anso Proof Paper**

**Commercial Cyko**

**Noko**

### PROFESSIONAL CYKO

One grade, for professional negatives

**Plat** (smooth white), Double Weight

**Buff** (smooth), Double Weight

**Studio** (semi-gloss, white), Single and Double Weight

**Glossy**, Single and Double Weight

### COMMERCIAL CYKO

Sometimes referred to as "Amateur Cyko." Grades—**Contrast**, **Normal** and **Soft**. For amateur negatives and general commercial work.

**Glossy**, Single and Double Weight

**Studio** (semi-gloss), Single and Double Weight

### ENLARGING CYKO

Two grades, **Regular** and **Contrast**

**Plat**, Double Weight

**Buff**, Double Weight

**Studio**, Single and Double Weight

**Glossy**, Single and Double Weight

### NOKO

A slow contact paper for amateur finishing and commercial work. Grades, **Hard**, **Medium**, **Soft**.

**A**, **Semi-gloss**, Single and Double Weight

**B**, **Glossy**, Single and Double Weight

### ANSCO PROOF PAPER

**Glossy**, Single Weight. Packed in gross boxes only, except 8 x 10 and 11 x 14, which are packed in half-gross boxes.

Ample stocks to meet all requirements promptly. All Ansco papers are made with the utmost care and with expert knowledge of the photographer's problems and demands. Quality, uniformity, and results are unexcelled. Let your selections be from the Ansco line next time you order.

**Anso Photoproducts, Inc.** Binghamton, N. Y.



CONVENTION DATES FOR 1924

Association	Location	Date	Secretary
Missouri Valley . . . . .		Postponed until 1925	Clarence W. Gale, Beatrice, Neb.
California . . . . .	Portland, Ore. . . . .	August 25, 26, 27, 28 . .	{ I. M. Reed, 703 Market St., San Francisco, Cal.
Pacific Northwest . . . . .			{ C. F. Richardson, Milwaukie, Ore.
New England . . . . .	Swampscott, Mass. . . . .	Sept. 16, 17, 18, 19 . .	Ira Frank Lindsay, Manchester, N. H.
North Central . . . . .	St. Paul, Minn. . . . .		Jos. Fritsch, Faribault, Minn.
Ohio-Mich.-Ind. . . . .		Postponed until 1925	Merl W. Smith, Hartford City, Ind.
Ontario . . . . .	Toronto, Ont. . . . .	June 24, 25, 26 . . . .	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.
P. A. of A. . . . .	Milwaukee, Wis. . . . .	August 4 to 9 . . . . .	S. R. Campbell, Jr., 722 Bond Bldg, Washington, D. C.
Southwestern . . . . .	Oklahoma City, Okla. . .	Sept. 29, 30, Oct. 1, 2 .	J. S. Edwards, Amarillo, Texas
Wisconsin . . . . .	Milwaukee, Wis. . . . .		J. A. Glander, Manitowoc, Wis.

(Continued from page 814)

37. Which offers best returns?
38. Could not the commercial men and landscape men all share profitably with the portrait man in the cost of publishing and distributing a Photographers' "Shopping News" that would be of both educative and advertising value?
39. Isn't there enough business to keep all of us busy if we can first organize to handle it properly and then can unite in a publicity campaign that will get the business walking in the front door for each of us?
40. Do you favor a printed set of rules stating the general terms under which commercial photographs are made? This does not mean at this time a price list, but something each photographer can give out to his customers, explaining "flat rate," minimum charge, color separation, additional costs, etc., with the double purpose of arriving at uniformity in so far as possible among ourselves and to establish some standards for the profession that will be recognized and understood by the public.
41. There are occasions when it is possible to make negatives in rapid succession at comparatively low cost, like individual members of athletic teams, members of lodges, etc. Can one properly avoid the criticism of being a "price cutter" or of lowering the standards of the profession if he announces the fact that by reason of the volume of business, he is able to quote a special wholesale rate, even though selling at retail to individuals?

AMATEUR FINISHING

42. Could not much of the congestion of Monday morning be distributed through the week if each customer were asked if he must needs have rush work or would prefer a later delivery with more careful work?
43. Wouldn't it be possible to pay better salaries and keep your help more contented if the work could be distributed more evenly through the week?
44. Wouldn't the increased print orders and enlargements pay for the increased care you could give to non-rush orders?
45. Would you favor a printed slip that all Kodak agencies could give out, cautioning cus-

tomers against demanding undue haste in filling orders, but stating that where necessary to meet the needs of tourists, etc., an advance section of the work can be gotten out earlier?

46. Would not this arrangement reduce the number of rush orders and enable you to give better care to those that must be speeded up?

47. Do you charge for enlarging and coloring on a square inch rate?

Please, Gentlemen: It has not been without some effort and expense that this list has been prepared. Don't let it lie idle on your desk or be crowded off into the waste basket. Let everybody do their bit toward solving these many problems. I thank you,

L. G. LINKLETTER,  
4223 15th, N. E., Seattle, Wash.  
\*

"P" STANDS FOR PHOTOGRAPHER, ALSO STANDS FOR PIONEER

To Seattle Photographers:

A great many men in the photographic business have been pioneers—trail blazers. They have traveled along new and untried paths, experimenting their way, until at length success has crowned their efforts. Photography has made a wonderful advance in recent years.

Like the real pioneers who pushed on into the unconquered wilds of this continent, and cleared the farms, built the roads, swung the bridges and harnessed the streams—so photographers have worked ceaselessly onward, often amid hardship and privation, until photography has become recognized as one of the indispensable things of modern life.

Associated with portrait photography are some of the finest sentiments known to the race. Many a picture is held as priceless because it portrays a mother, a child, a lover or a sweetheart.

In business, photography has been found of inestimable value because it conveys to the eye a clear and definite impression of countless things in commercial life which can be described in only a very inadequate way by any other means.

However great the service rendered, it has been difficult to get a suitable recognition and appreciation for photography in relation to other lines of service and professional business life.

Photographers have worked much alone, each going his separate way. There has been little organization. Individual photographers have been so busy with their work and so engrossed with their own personal problems that there has been little opportunity to present photography to the public in a way to have its purpose understood and due consideration given.

It is true that manufacturers of photo supplies have endeavored to tell people that "There is a photographer in your town." But is there not a need for a more extended educational campaign to be carried on jointly by all photographers in a city or district?

Recently you were mailed a questionnaire dealing with photographic problems. Among other things mentioned was the matter of publishing an illustrated folder for general distribution by messenger that would help to create a better understanding and appreciation for photographic work. You were asked your opinion regarding such a proposition. Have you responded to the request to fill out answers to the set of questions listed and mailed them to Mr. C. F. Todd, Secretary, Photographers' Association, 1117 Pine Street, Seattle?

If you have not done so, will you not favor us by an early response to the request?

Somewhere I have seen the quotation that "every man owes a portion of his time to his profession." Are you willing to do your bit for the good of the order?

Remember—If I don't get a response on that questionnaire, some one is going to point the finger and say: "I told you so."

How about it, is there anything in that list of questions that we ought to take action on?

Sincerely,

L. G. LINKLETTER.

We are glad to have the opportunity to present to our readers a suggestion from one who is alive to the necessity of doing something to infuse into the profession a conviction of the necessity of solidarity of business interests.

It is addressed particularly to the photo-fraternity of Seattle, Washington, but it is most worthy of consideration as a proposition affecting the well-being of the photographic business community as a whole.

**FOR BEST RESULTS USE A**

**Packard-Ideal No. 6 Shutter**

*Operated at 1/25 of a second, in connection with a high-power light.*

**MICHIGAN PHOTO SHUTTER CO., Makers**

*Ask your Dealer.*

**KALAMAZOO, MICH.**



## In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

### *Our Specialties:*

**ENLARGING IN ALL ITS BRANCHES  
DISTINCTIVE PORTRAITURE WORK**

**WATER COLORS**

**OIL PAINTINGS**

**OIL EFFECTS**

**ART PRINTS**

**ASTRO TONES**

**GUM PRINTS**

**PORCELAIN MINIATURES**

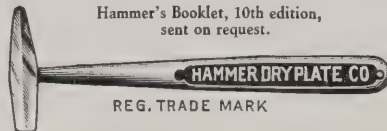
**IVORIES**

*Write for price list No. 8.*

*Consult Blue List No. 2 on Specialty Work for your Amateur Trade.*

**BLUM'S PHOTO ART SHOP, Inc.**  
1021 North Wells Street CHICAGO

**H**AMMER PLATES excel in speed, color-range and reliability. They are coated on clear transparent glass and meet all demands of climate and temperature.



Hammer's Booklet, 10th edition,  
sent on request.

**HAMMER DRY PLATE  
COMPANY**

Ohio Avenue and Miami Street  
ST. LOUIS, MO.

New York Depot, 159 W. 22d Street  
NEW YORK CITY

## Photographing Car Parts at Minimum Cost

*How General Motors Eliminates the Task of Opaquing Backgrounds*

JAMES M. KETCH

In preparing catalogs of automobile parts where linen-back photographic prints are used as full pages illustrating small objects such as gears and auto parts, one of the burdensome and costly processes found necessary is that of touching out the background. This is commonly done on the negative by the photographer, and the proc-

retouching by an artist. Despite the use of the whitest of backgrounds, some of the weave of the cloth used for background usually remains visible and the print has a dark tone. The negative must be blocked out before it can be used effectively.

### *The Remedy*

An idea which was recently put into prac-

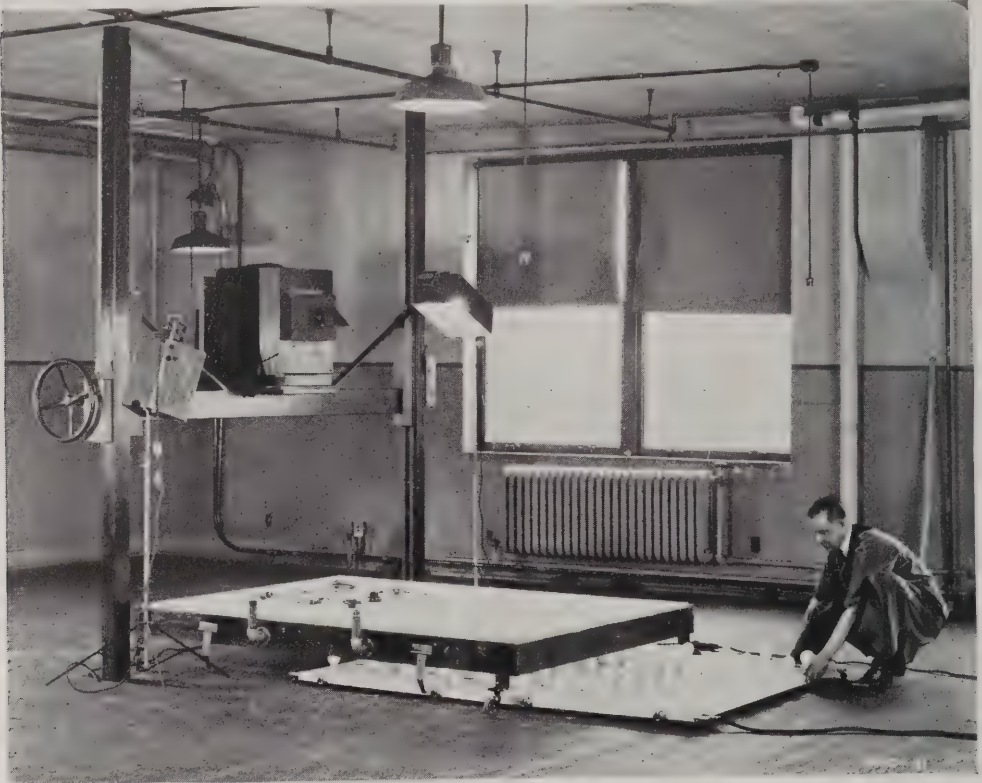


Fig. 1—THE BACKGROUND BOX

ess is at best a delicate and tiresome one even on an object of very simple outline.

It is very common practice for the retoucher to cut away corners and minute details of the object and by so doing desirable detail is often lost. As a result of this blocking out, the sharpness of the edges of the image sometimes gives the picture an unnatural harshness, which heretofore has been remedied only by further

tice by Mr. Philip Filmer, Photographic Department, General Motors Corporation, Detroit, is illustrated in Fig. 1. The device, which Mr. Filmer has dubbed a "background box," consists of a shallow box 7 ft. by 5 ft. 4 in., 10 inches deep, covered on top with one layer of good grade tracing cloth (tracing paper or other diffusing material would do as well) and a heavy plate glass, which is frosted on both sides. The



parts to be photographed are arranged on this glass surface as shown. A flat board equipped with casters slides underneath the box. The board is the same size as the top of the box and is equipped with 10 rows of sign sockets, 7 sockets to the row. The sockets are on  $8\frac{1}{2}$  in. centers, and are fitted with 25-watt P-19 all-frosted Mazda lamps. The board is painted flat white. The circuits are arranged so that sections of the board can be illuminated as desired.

By placing the camera on a vertical rack to adjust or focus by a vertical rack and pinion, and by equipping the camera with a reversing prism, it is possible to photograph the small parts on the flat horizontal surface of the background box. The top of this box and the objects are lighted and exposed in the usual manner. This lighting is obtained from stands carrying angle reflectors and photographic lamps as in many photographic studios.

Now in order to make the background come up pure white, the lamps behind the transmitting diffusing background are turned on for a long time to over-expose the white background.

When taking a picture of parts under normal conditions with this equipment, the exposure given the background is roughly 1.75 times the exposure given the parts by the outside lighting. In some special cases, however, it is said that the exposure of the background may be as high as 10 times the outside exposure. These are all taken at the normal stop F. 32.

The reversing prism found necessary because of the position of the parts, reverses the position of the objects. To remedy this, it is necessary when photographing parts with numbers on them, to reverse the plate or film in the plate holder. This puts the glass or film in front of the sensitized surface which inherently tends to reduce halation, and also makes it possible to print from the negative in the normal way with the sensitized surface of the film or plate and the paper together.

I see, in commercial photography where

## "Heliolette" Background Films

Per set (6 piece) $3\frac{1}{2} \times 5\frac{1}{2}$ (Postcard) .	\$0.80
Per set (6 piece) 4 x 6 . . . . .	1.00
Per set (6 piece) 5 x 7 . . . . .	1.75
Per set (6 piece) 8 x 10 . . . . .	2.50

**Proof Assortment: 12 pieces (all sizes) \$2.00**

INCLUDING ILLUSTRATED DESIGN SHEET

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10 Van Cleave Ave., Clifton, New Jersey

SEND YOUR MONEY ORDER



# GOERZ

## "Dogmar"

f: 4.5 f: 5.5

The lens of extreme high speed and brilliancy without flare or coma.

Ask Your Dealer

**C. P. Goerz American Optical Co.**

317 C East 34th Street

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## PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY on Index Cardboard and will mail these copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

## THE PERFECT BACKING CLOTH

For Commercial Work

TRADE MARK

# WARRENTX

REGISTERED

No Paste or Glue Required

Made in all sizes

Write for Samples

**WARREN PRODUCTS CO.**

269 Canal Street

New York

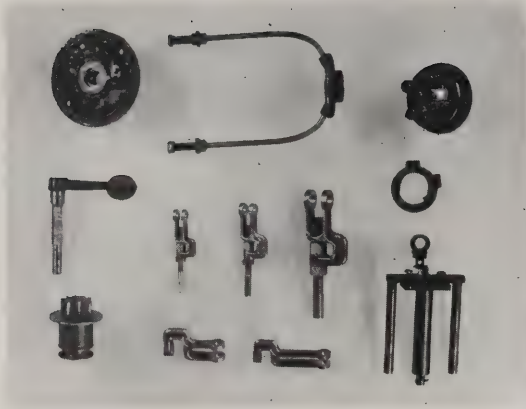


FIG. 2—The background of prints such as these always appears gray unless the photographer blocks it out of the negative.

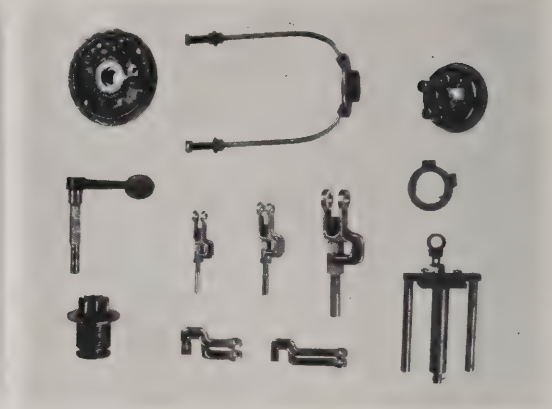


FIG. 3—The print as it appears when "processed"—the background comes up white and no opaquing is required.

much background opaquing is required, a big field for the application of this principle. For smaller photographic laboratories, sets could be built proportionately. With proper precautions taken to secure the same luminosity and evenness of illumination of the background, by the use of similar diffusing materials and proper lamps, equally satisfactory results should be obtained.—*Light*.

\*

### Trade-Mark of Three Dry Plates are Sold by Eastman Company

An announcement has been sent out to the photographic trade by the Eastman Kodak Company that the trade-marks of the Seed, Standard and Stanley plates have been sold and that after June 30th, it will discontinue the distribution of these brands. This sale is in compliance with the decree of the Federal Court and the sale has been made to the Defender Photo Supply Company, which in the future will market these well-known brands of plates. They will be manufactured, however, by the Eastman Kodak Company at Kodak Park as heretofore.

All of the above-named brands of plates have been manufactured in Rochester for more than twenty years. Seed plates were acquired from the Seed Dry Plate Company, of St. Louis, Mo.; Standard Plates from the Standard Dry Plate Company, of Lewiston, Maine, and the Stanley plates from the Stanley Dry Plate Company, of Newton, Mass. They are favorably known the world over as products of the highest type.

This sale does not mean that the Eastman Kodak Company is to cease marketing plates. The same letter that carries the announcement by the

Eastman Company of the sale of the trade-mark says:

"We shall, however, continue to manufacture and supply plates of the same high standard of quality and of the unvarying uniformity that have characterized our plates for many years. Beginning July 1, 1924, our plates are to be marketed under the name 'Eastman Plates' and will be supplied in a wide range of speeds and a sufficient variety of photographic characteristics to meet every requirement of the professional portrait and commercial photographer. These plates will be just as good as we know how to make them and that means that they will be as good as it is possible to make a photographic plate. There is an Eastman plate for every photographic purpose. For economy, purity and unvarying uniformity, Eastman plates will without question satisfy the most critical user."

The Defender Photo Supply Company also makes an announcement to the trade that it has purchased these trade-marks and trade-names, with the right to use as soon as it is prepared to do so the formula for the manufacture of the plates and the exclusive right to sell Seed, Standard and Stanley plates throughout the world.

The Defender Company has branches in New York, Chicago, Boston, Minneapolis, San Francisco and Toronto, together with several foreign agencies in South America and the Far East.

With the acquisition of the Seed, Stanley and Standard brands of photographic dry plates, it is anticipated that the volume of business which will accrue to the Defender Company will place it in a position of still greater importance in the industry.

The directors and officers of the Defender Company are all residents of Rochester, N. Y., and all but a few shares of the company's stock are held by Rochester people. Additions to the

Defender plant are under way, assuring ample facilities for the expected expansion of business. The officers are: President, L. Dudley Field; vice-presidents, Martin B. Hoyt and W. H. Salmon; secretary, Francis S. Macomber; chairman of the board of directors, George D. B. Bonbright; the officers, with John Craig Powers, constitute the board of directors.

## AS WE HEARD IT

J. C. Olson, pioneer photographer, of DeKalb, Ill., died at his home on May 19th, aged 78 years.

C. R. Dundee will open a new studio on Main Street, Fond du Lac, Wis., to be known as the Dundee Studio.

Otto McLean, of Danville, Ind., has sold his studio to L. E. Brown, of Indianapolis. Mr. McLean has made no definite plans for the future.

P. W. Needham has completed his post graduate course at the Southern School of Photography and will open a studio in Wabash, Ind., on July 1st.

✱

### Remove Pyro from Skin and Nails

First you need a strong permanganate solution—permanganate of potash. Wash hands in this. This will stain worse than the pyro, but all will be discharged by a solution of water, 1 part; acetic acid, 1 part, and sulphite of soda, 1 part.

✱

### Deceiving Yourself

The photographer who thinks that because his business appears to be holding its own, it is doing well enough is deceived by an optical illusion. If others are doing better he is really traveling backward; as Mr. Einstein has so conclusively proven in his lucid theory of relativity.

✱

### Keep Smiling

The Japanese have a proverb, "Luck hovers around the house of smiles"—and that's a fact. The cheerful operator wins more customers, the cheerful studio owner has more cheerful employees. People will go out of their way to bestow their patronage where they are greeted with a smile. And a great many scientists claim that a smiling face and a happy disposition will do more to add years to your life than any one other thing.

✱

Pat had been smoking but his pipe was in his hand when the conductor on the street car approached him and said:

"You can't smoke in here."

"I'm not smoking."

"No, but your pipe's in your hand."

"Sure," came back Pat, "Me fate's in me shoes, but I'm not walkin'."

## Reliable Photo Supply Houses

**BELL PHOTO SUPPLY CO., Inc.**  
(Eastman Kodak Co.)  
410 Wood Street, Pittsburgh, Pa.

**CENTRAL CAMERA CO.**  
Everything Photographic  
112 S. Wabash Avenue, Chicago, Ill.

**EASTMAN STOCKHOUSE, Inc.**  
(Eastman Kodak Co.)  
Madison Avenue at 45th Street  
NEW YORK, N. Y.

**R. J. FITZSIMONS CORPORATION**  
Autochrome and Ilford Products  
75 Fifth Avenue - - NEW YORK

**JOHN HAWORTH COMPANY**  
(Eastman Kodak Co.)  
1020 Chestnut Street, Philadelphia

**HYATT'S SUPPLY CO.**  
417 North Broadway, St. Louis, Mo.

**THE H. LIEBER COMPANY**  
24 W. Washington St. - Indianapolis, Ind.

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**G. H. PITTMAN & BRO.**  
Everything Photographic  
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**W. SCHILLER & CO.**  
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**STANDARD PHOTO SUPPLY CO.**  
(Eastman Kodak Co.)  
125 Baronne St., New Orleans, La.

**J. SUSSMAN PHOTO STOCK CO.**  
223 Park Avenue, Baltimore, Md.

**SWEET, WALLACH & CO.**  
(Eastman Kodak Co.)  
133 North Wabash Ave., Chicago, Ill.

**Western Photo & Supply Co.**  
Photographers' & Photo Engravers' Supplies  
208 N. Wabash Ave., Chicago

**WILLOUGHBY** 110 West 32d St.  
New York  
Everything Used in Photography

**ZIMMERMAN BROS.**  
(Eastman Kodak Co.)  
380-384 Minnesota Street, St. Paul, Minn.



# Cinema Handbook

By AUSTIN C. LESCARBOURA

Managing Editor *Scientific American*

*Flexible Cover*      507 pages, gilt edged

*Profusely illustrated*

This well-represented book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen.

Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word.

Price \$3.00, *postpaid*

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# The Portrait Studio

FOURTH EDITION

A small book (5x7¼ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

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*Only 75 Cents, Postpaid*

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By JOHN BURNET, F.R.S.

The standard work for beginners and advanced workers the world over.

Adapted by every prominent art school and teacher.

*Three subjects treated in one volume:*

The Education of the Eye  
Practical Hints on Composition  
Light and Shade

*Bound in Art Canvas*

135 Illustrations

PRICE, \$2.00

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# LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER  
HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

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# BULLETIN - OF PHOTOGRAPHY

FRANK V. CHAMBERS  
PUBLISHER



636 FRANKLIN SQUARE  
PHILADELPHIA.

Entered at the Philadelphia Post Office as Second-Class Matter.

## VELOUR BLACK

*for Portrait Prints  
by Projection*

VELOUR BLACK with its soft, rich tone, its brilliancy and long scale of gradation unfailingly supplies the means for artistic portraits by projection.

Velour Black duplicates the surfaces of Professional Defender most in vogue for portraiture including the distinctive Buff Silk and Veltex surfaces.

Your dealer will supply you with Velour Black  
and other Defender Papers.

*Prices on request*

DEFENDER PHOTO SUPPLY COMPANY, Inc.

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HALOID RITO IS RIGHT FOR THE AMATEUR FINISHER



## Haloid Rito is Uniform *Always Alike—Good to the Last Sheet*

Not only is Rito brilliant, crisp, snappy —  
Not only is Rito stock of pure white color and fine, clean fabrication —  
Not only is Rito fogless, freakless and without "friction marks" —  
It is *Uniform*, always alike, right down to the last sheet of every box —  
It is *Right* for Amateur Finishing.

Send a "Get Acquainted" Order

The HALOID Company, Rochester, New York

### PRICE LIST

Four Degrees of Contrast  
Hard — Medium  
Brilliant Soft — Soft  
Three Surfaces  
Matte — Semi-Matte — Glossy  
Two Weights  
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per 500 sheets		
S. W.	Size	D. W.
\$2.15	2½x3	\$2.65
2.65	2½x4	3.35
3.50	3½x4	4.40
4.00	3½x5	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

### GET ACQUAINTED ORDER

The HALOID Company, Rochester, N. Y.  
Gentlemen: Please send me

— 500-sheet Boxes—Size \_\_\_\_\_ x \_\_\_\_\_ Grade \_\_\_\_\_ Contrast \_\_\_\_\_  
— 500-sheet Boxes—Size \_\_\_\_\_ x \_\_\_\_\_ Grade \_\_\_\_\_ Contrast \_\_\_\_\_  
— 500-sheet Boxes—Size \_\_\_\_\_ x \_\_\_\_\_ Grade \_\_\_\_\_ Contrast \_\_\_\_\_  
— 500-sheet Boxes—Size \_\_\_\_\_ x \_\_\_\_\_ Grade \_\_\_\_\_ Contrast \_\_\_\_\_  
— 500-sheet Boxes—Size \_\_\_\_\_ x \_\_\_\_\_ Grade \_\_\_\_\_ Contrast \_\_\_\_\_

Signed \_\_\_\_\_

Address \_\_\_\_\_

Town \_\_\_\_\_ State \_\_\_\_\_



## Classified Advertisements

**Classified Advertising Rates**—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

**Help Wanted**—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

**Situation Wanted**—Twenty-one words, one time, free. Additional words, 2 cents each.

**Cash must be sent with order.**

Copy must be plain and distinct.

**No display allowed.**

**Display advertising rates** sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

### DO YOU WANT A POSITION?

**WANTED**—At once, a good all-round man. Must be good and reasonably rapid retoucher as well as good printer. Send samples and name salary expected; also give age and experience in first letter. W. R. Loar & Son, Grafton, W. Va.

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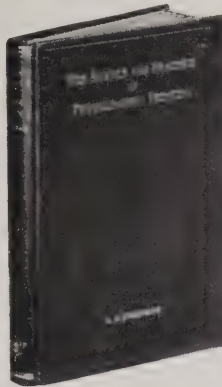
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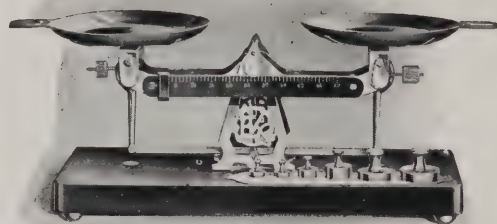
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